



at
st

Mr. Holtz Hoefair Enquire at The Theatre

[Faint, illegible text]

Daniel B

Boston

Sau^{ts}

S^{ts}

Daniel Bowen

Daniel Bowen, Esq

*Bowen
Boston*

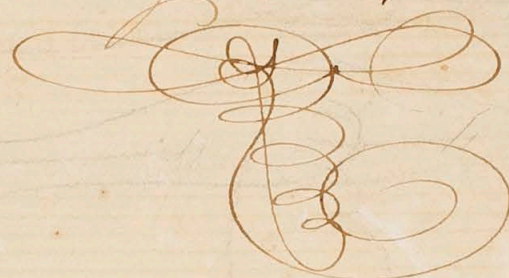
Philadelphia, Oct. 20. 1790.

*The little Gentle Girl & Prattling Boy
The Mama's Comfort & the Dada's Joy*

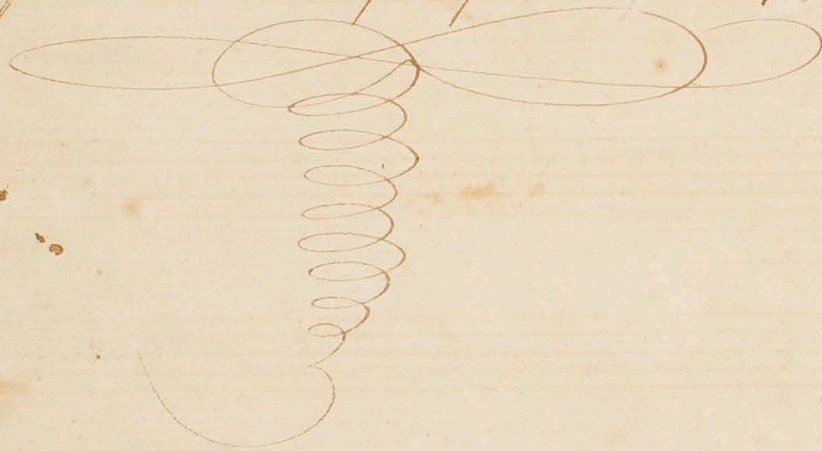
Sam Richardson

the Gift of his Friend D Bowen Esq^r

Jan^y. 1804

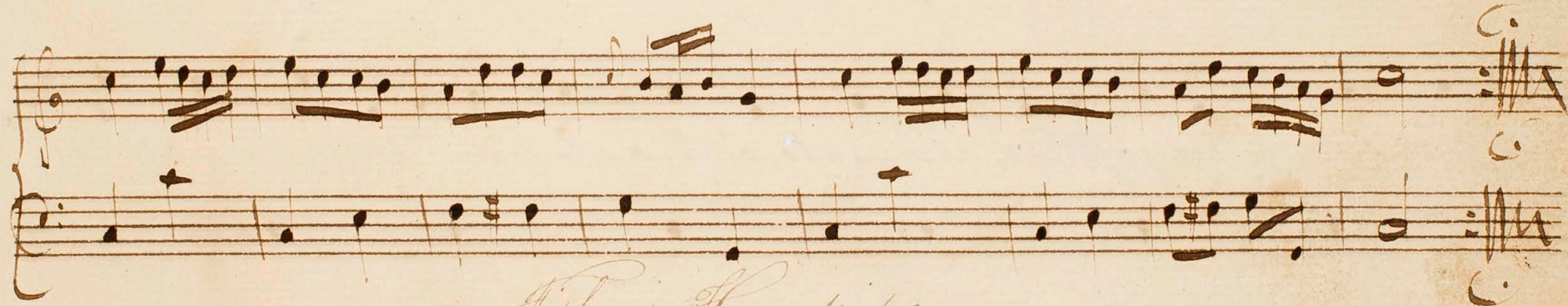
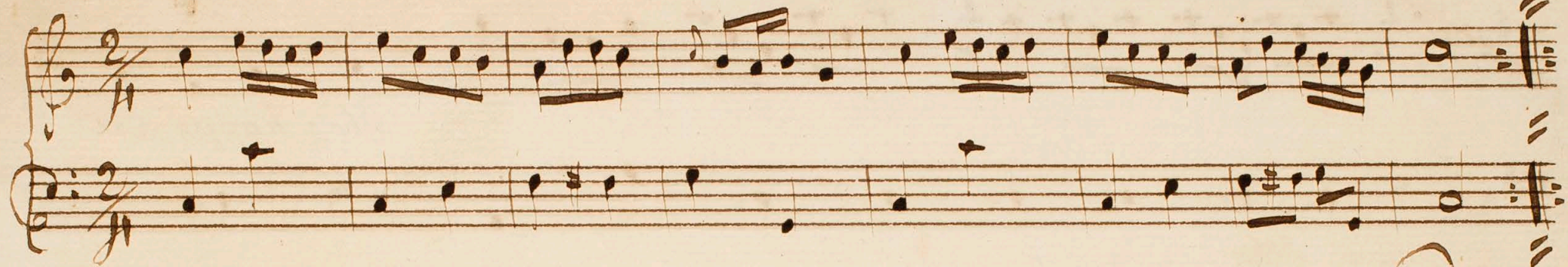


"Sp. moss by the pond of 1402 p. 16 40"



La Belle Cathrina 1.

-35-

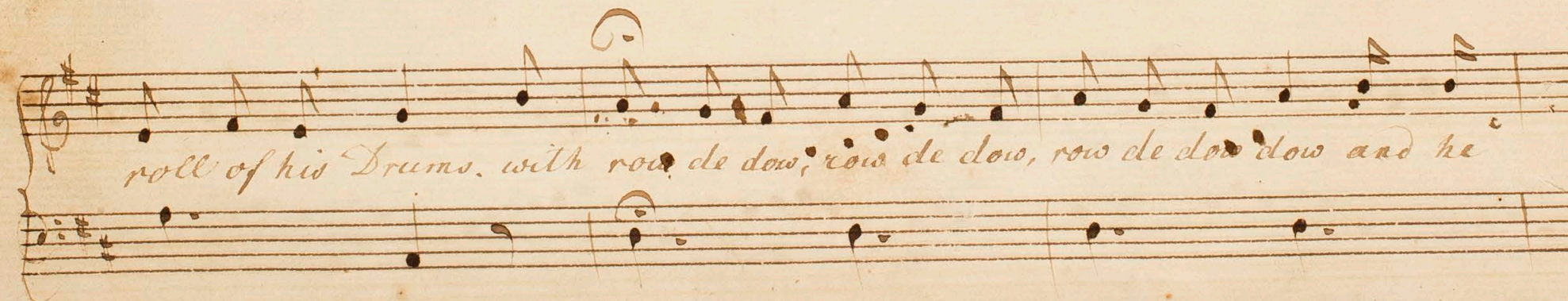
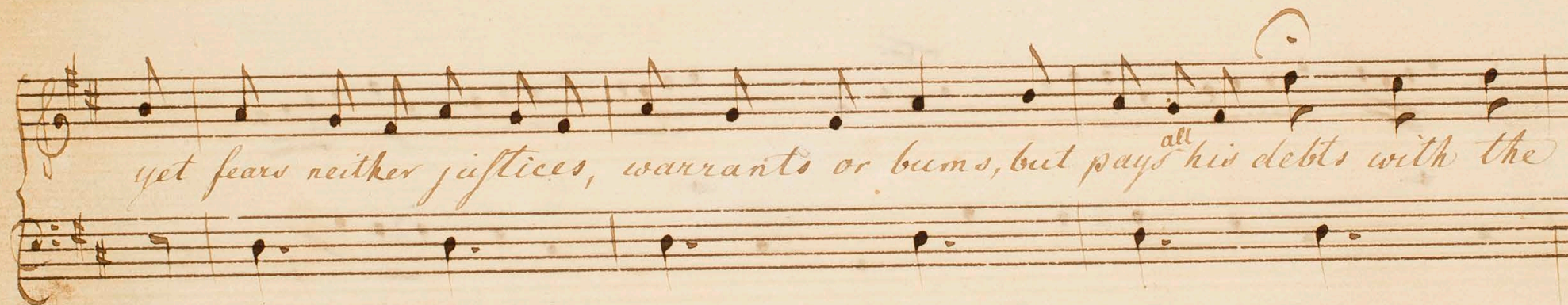
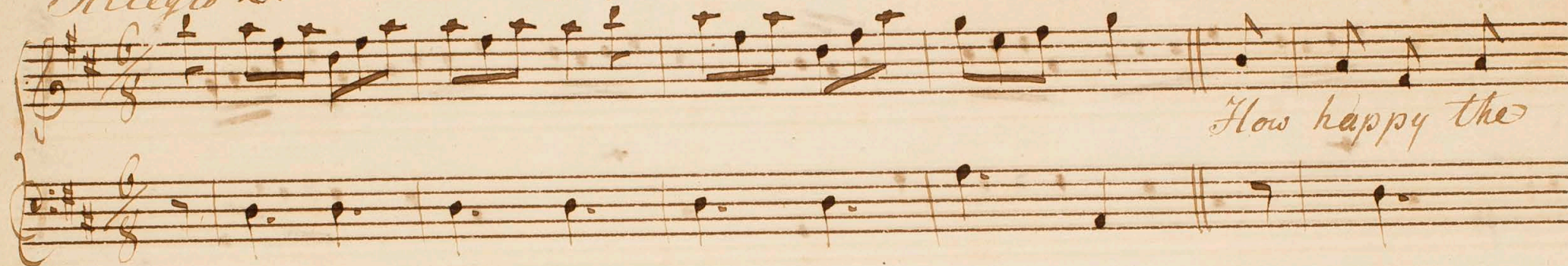


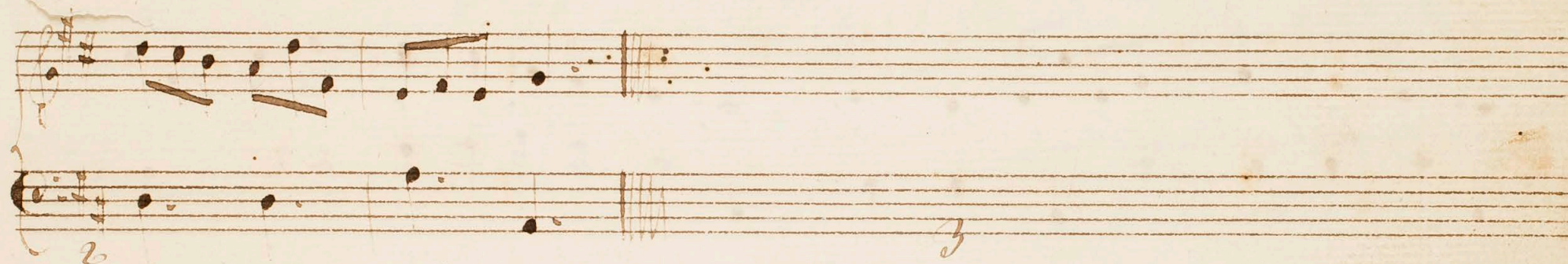
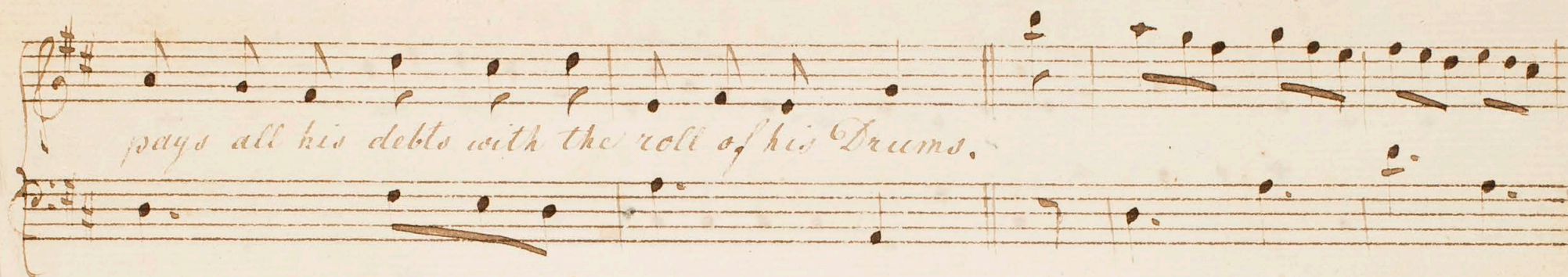
Fishers Hornpipe



Volli Lullato

Allegro 2. How Happy the Soldier





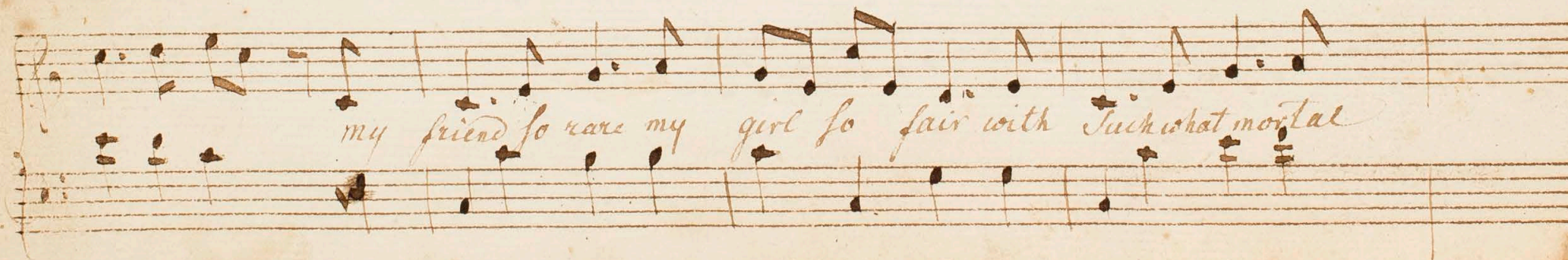
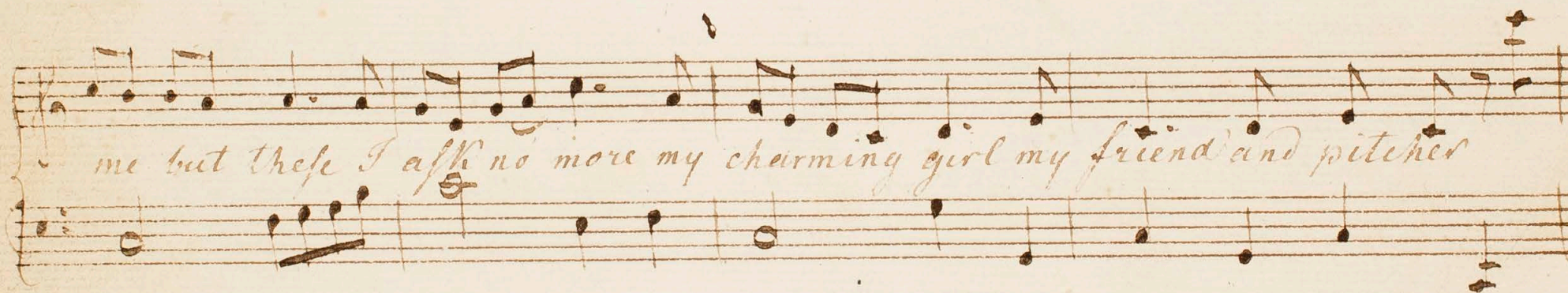
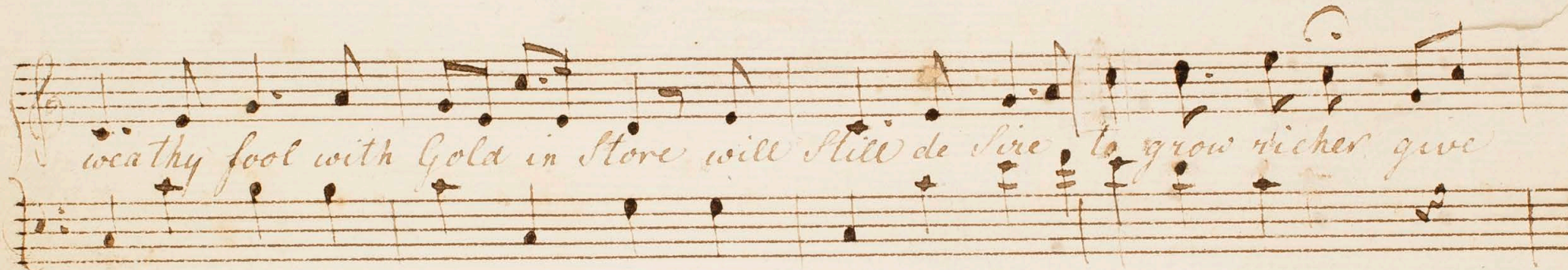
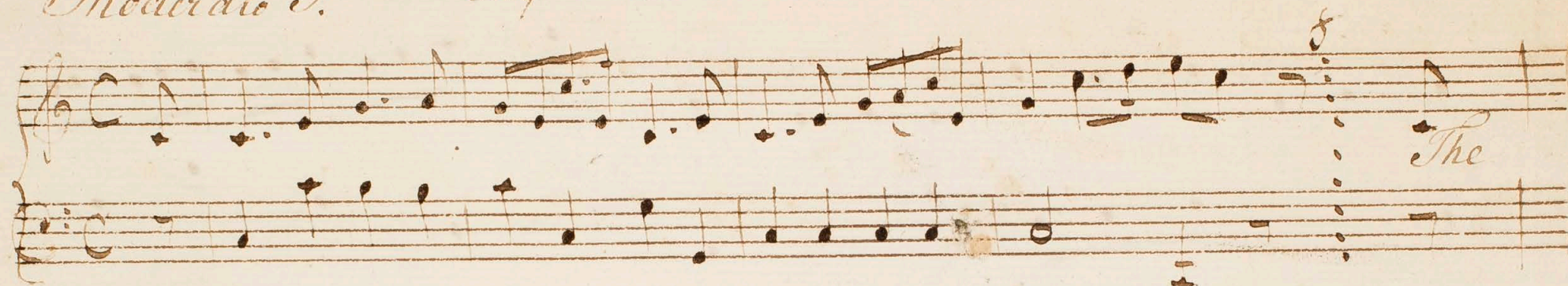
He cares not a marv'el how the World goes,
 His King finds him Quarters, and money and clothes;
 He laughs at all sorrows, when ever it comes,
 And rattles away with the roll of his Drums.
 With a row de dow, &c.

The Drum is his glory, his joy and delight
 It leads to pleasure, as well as to fight.
 No girl when she hears, thos ever so glum,
 But picks up her tatters, and follows the Drum.
 With a row de dow, &c.



Moderato 3.

My Friend and Pitcher



can be richer give me but these a fig for care with my sweet girl my

friend and Pitcher

From morning Sun I'd never grieve,
To toil a hedger or a ditcher
If that, when I come home at eve,
I might enjoy my friend and Pitcher
My friend so rare & C.

The, fortune ever shuns my door,
I know not what can bewitch her,
With all my heart, can I be poor,
With my Sweet Girl, my friend and Pitcher
My friend so rare & C.

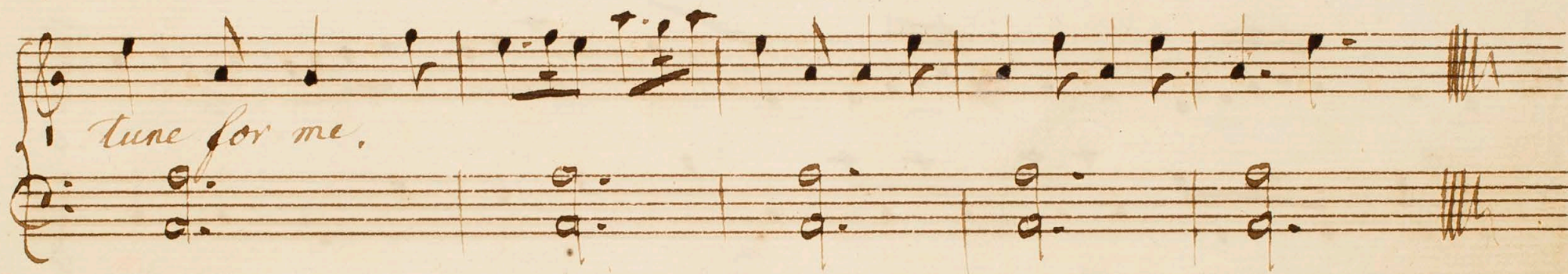
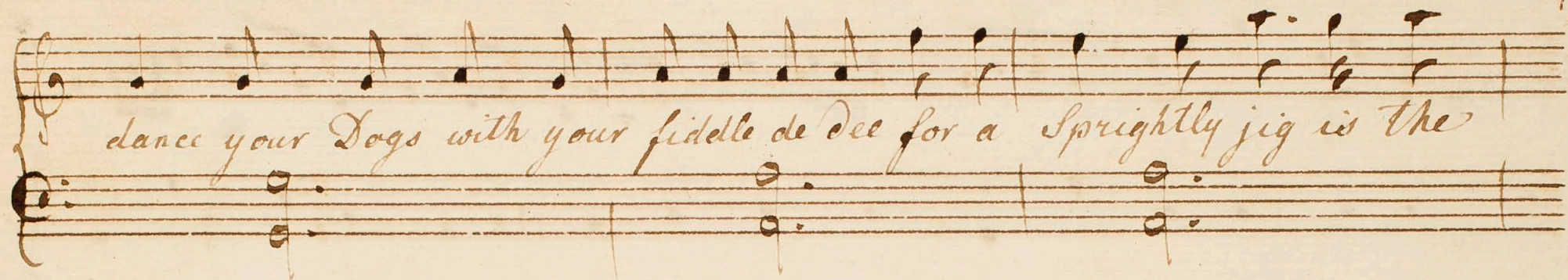
Duetto *4* Out of my Sight or vll box your Ears,

Kath *Darby*
Out of my Sight or I'll box your Ears I'll fit you soon for your jibes and jeers I'll

Kath *Darby*
cock my Cap at a Smart young man, nother I'll wed this Night if I can in

Kath *Dar* *Kath Darb.*
courtship funny once Sweet as Honey you Droneno Kate I'm your Humble Bee go

Kath *Both*
Dance ye Dogs with ye fiddle de dee for a Sprightly jig is the tune for me go



R. Like Sweet milk turned, now to me seems Love,

S. The fragrant Rose dose a nettle prove,

R. Sour curds I taste, tho Sweet cream I chose.

S. And with a flower, I Sting my Nose.

In court ship G. C.

The Annette 5.



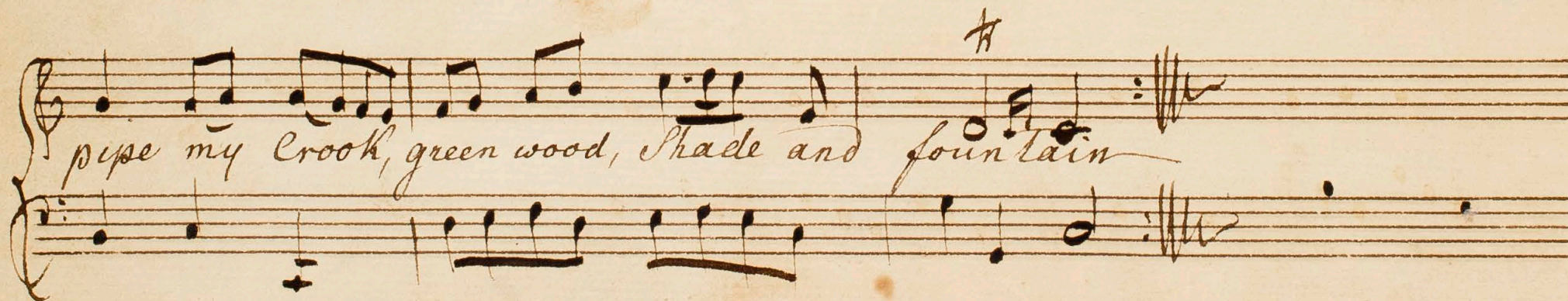
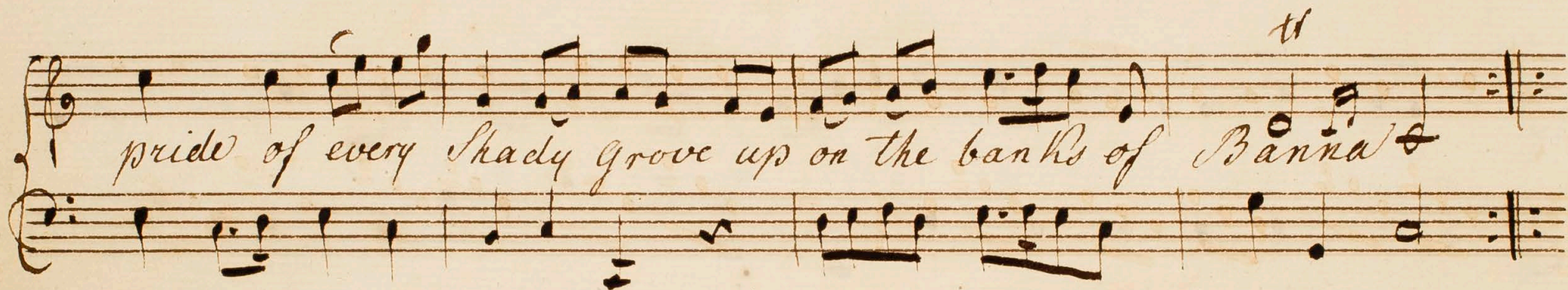
The Drop of Dramas

(9)



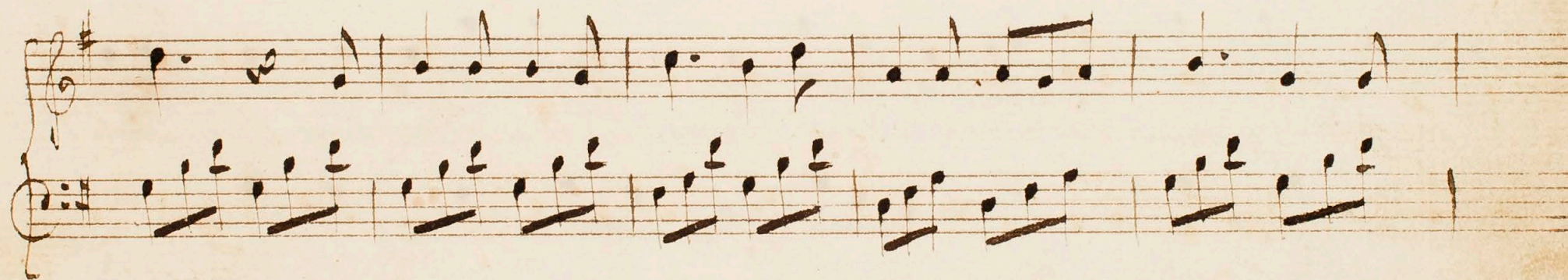
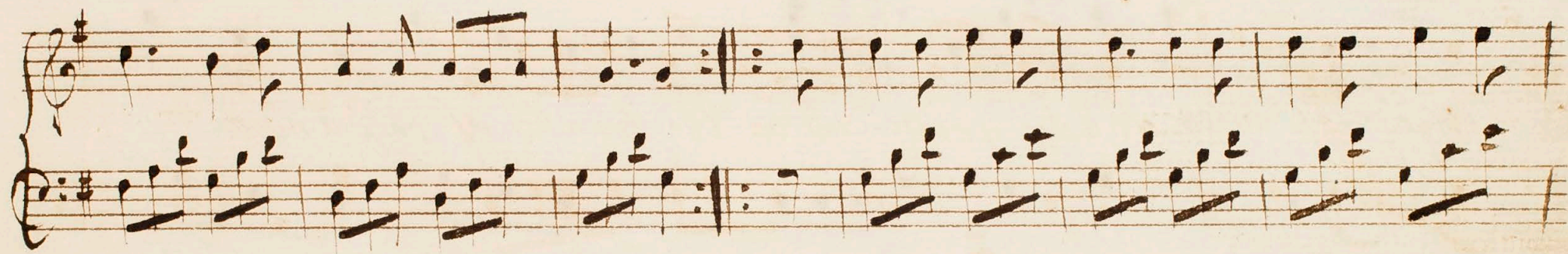
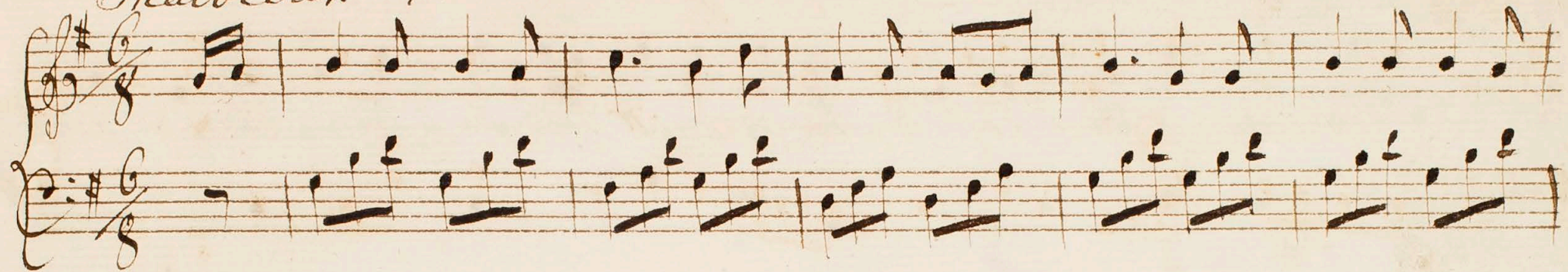
Allegretto 6

The Banks of Banna



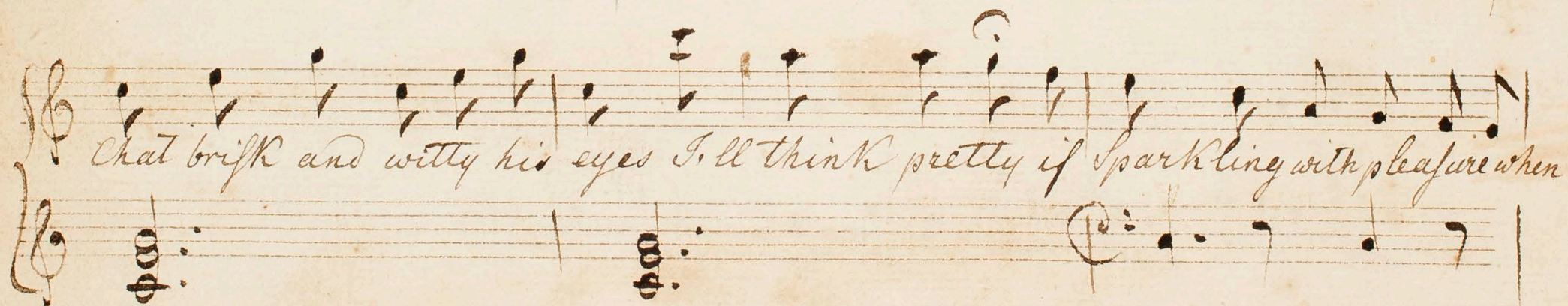
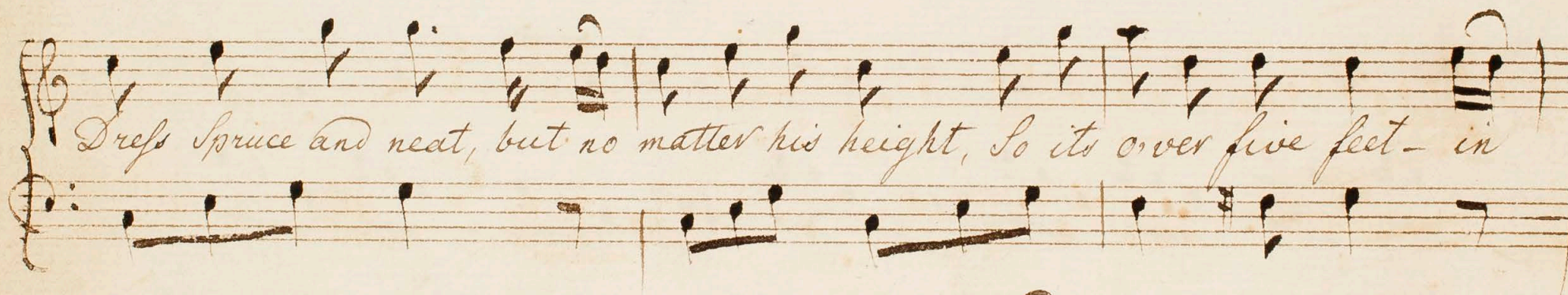
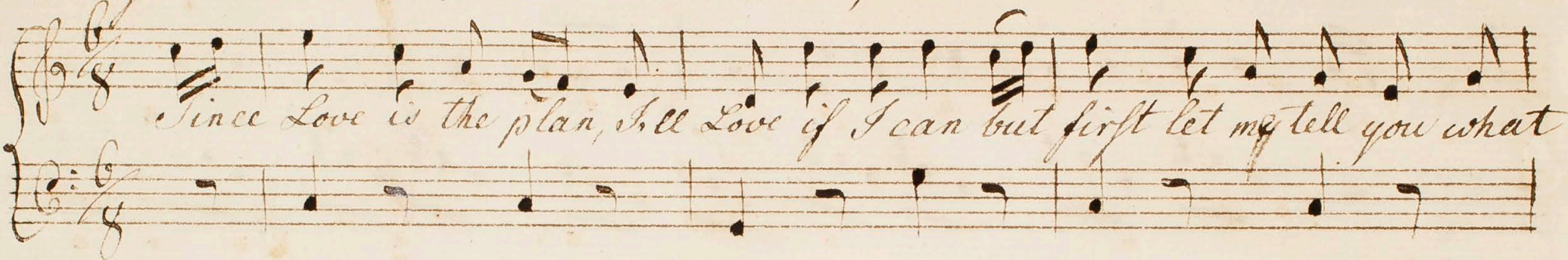
Malbrook 7.

11



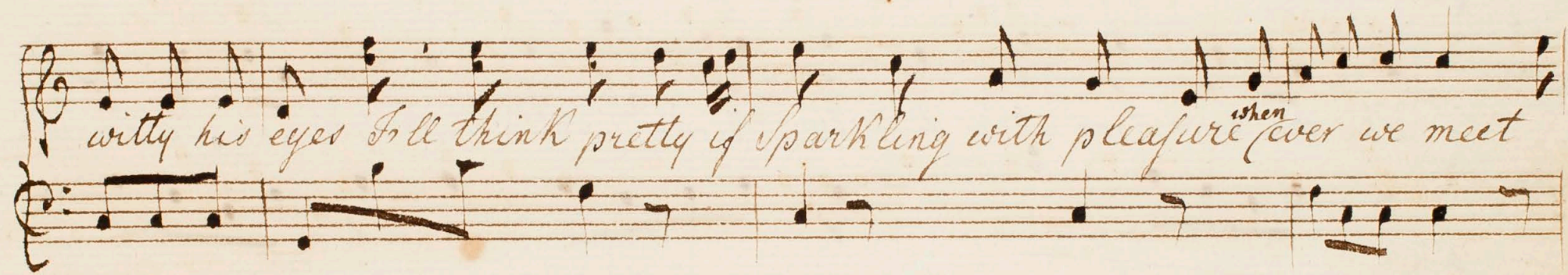
Allegretto 7.

Since Love is the plan

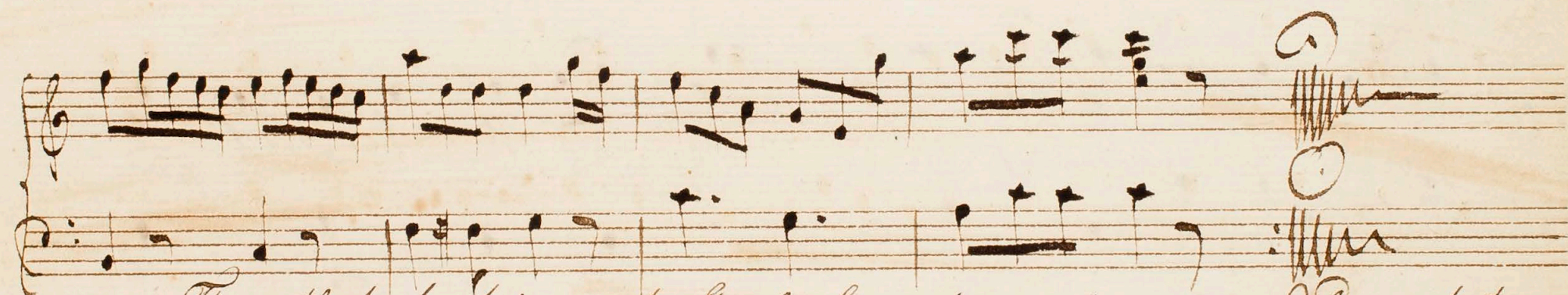




ever we meet if sparkling with pleasure when ever we meet in Chat bri^k and



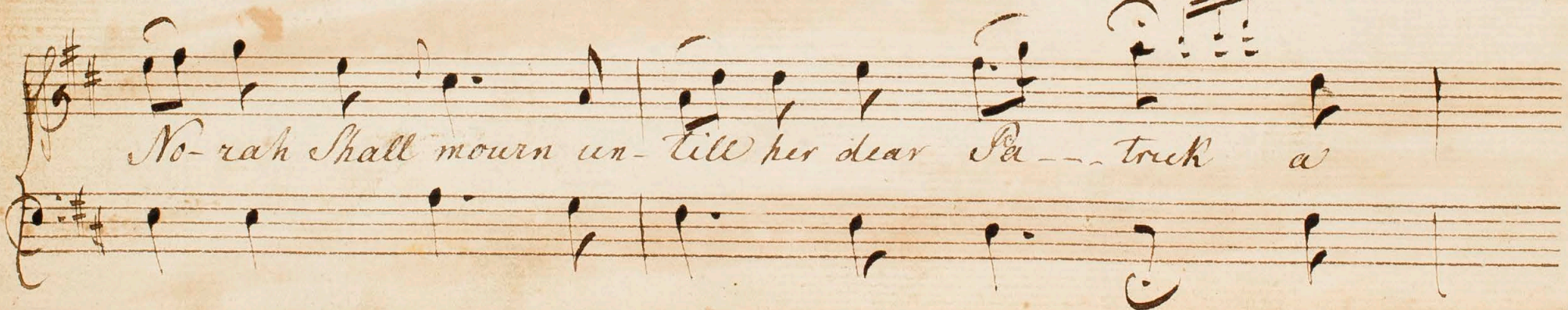
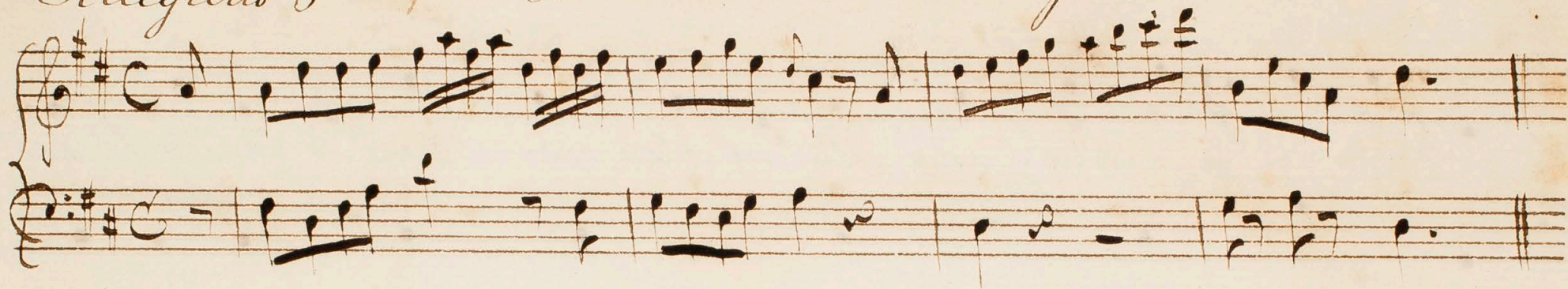
witty his eyes I'll think pretty if sparkling with pleasure ^{when} ever we meet



The gentle he be, his man he should see, yet never be con-quer'd by any but me,
In a Song bear a bob, In a Glass a hob nob, yet drink of his reason, his noddle neer rob,
This is my fancy If such a man can see, I'm his, if he's min, untill then, I am free.

Allegretto 8.

The Meadows look Chear full





Ye lasses of Dublin, ah hide Your gay Charms,
Nor live her dear Patrick from Norah's fond arms,
The Sattins and ribbons and laces are fine
They Hide not a heart with Such feeling as mine

The Presidents March 9.

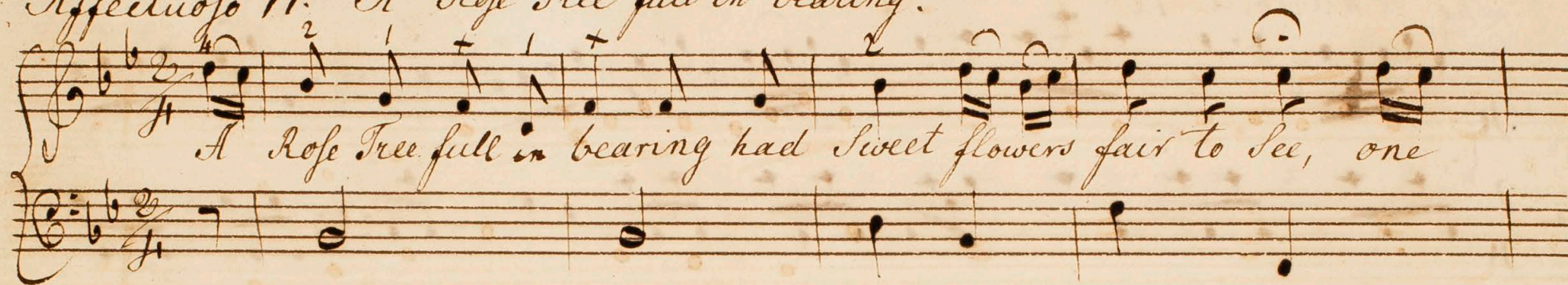


The Charlotte 10.

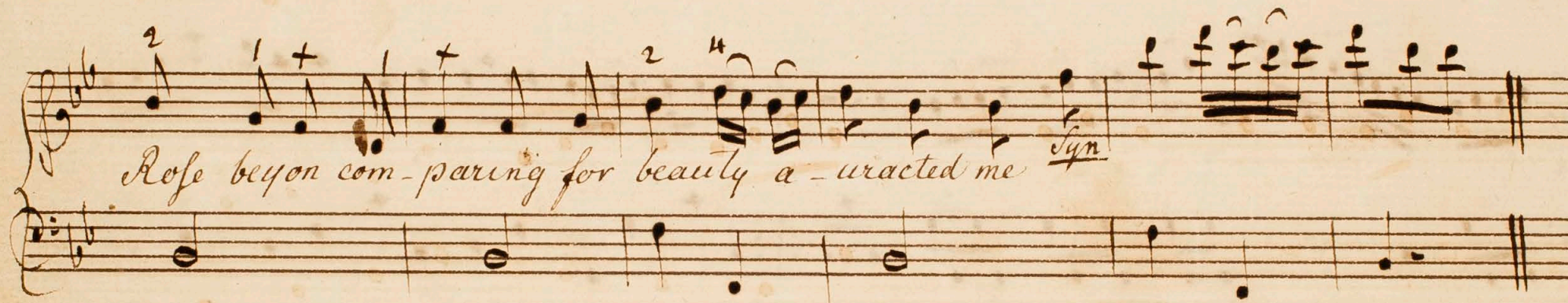
17



Affettuoso 11. A Rose Tree full in bearing.



A Rose Tree full in bearing had Sweet flowers fair to see, one



Rose beyon com-paring for beauty a-tracted me *Syn*



Tho eager once to win it Lovely blooming fresh and gay I find a canker in it and now throw it

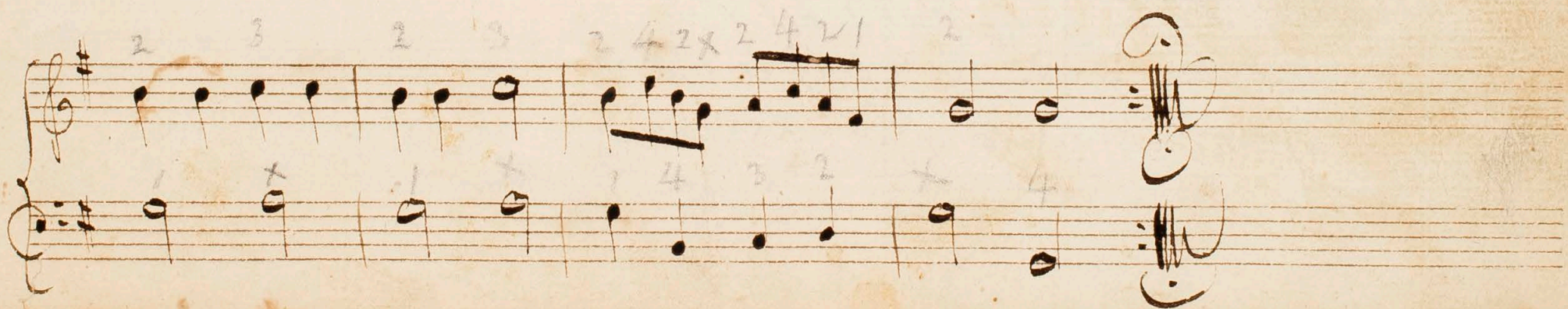


far away.

How fine this morning early
All Sun Shince clear and bright
So late I Loved you dearly
To, lost now each fond delight
The clouds Seem big with Showers
Sunny beams no more are Seen
Fare well ye happy hours
Your falsehood has chang'd the Scene.

Allemande Suisse 12.

(19)



March 13 My Dog and my Gun.



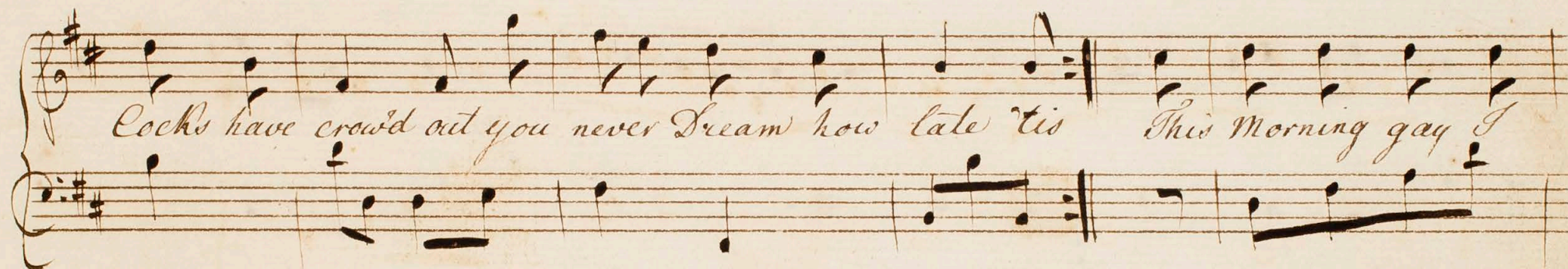
Last Night a Little Brousy
Whit Whiskey Ale and Cyder,
I ask'd young Betty Blousy
To let me sit beside her,
Her Anger Rose, and Sour as Sloes,
The Little Gypsy Cock'd her Nose,
Yet here I've rid a long to bid
Good morrow to your Night Cap.

Allegro 15

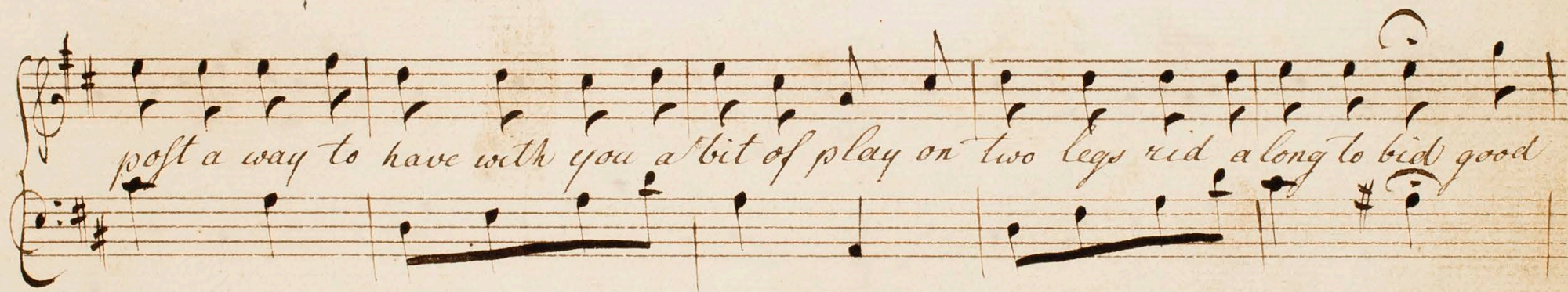
(21)



Dear Kathleen you no doubt find ^{your} Sleep how very Sweet tis Dogs bark and C



Cocks have crowd out you never Dream how late tis This Morning gay I



post a way to have with you a bit of play on two legs rid a long to bid good



Morro to your Night Cap.

16. How Sweet in the Wood-lands

How Sweet in the Wood lands with flut hounds and horns To waken, Shril Echo and

taste the fresh Morn But hard is the Chase my Heart must pursue for

Daphne for Daphne is lost to my View, This lost fair Daphne is lost to my

As yet me Chase Dians the Nymph to regain
More wild then the Rose, back and winged with Disdain
In pity overtake her who wounds as the flies
The Daphnes pursued tis Myrtils that Dies,

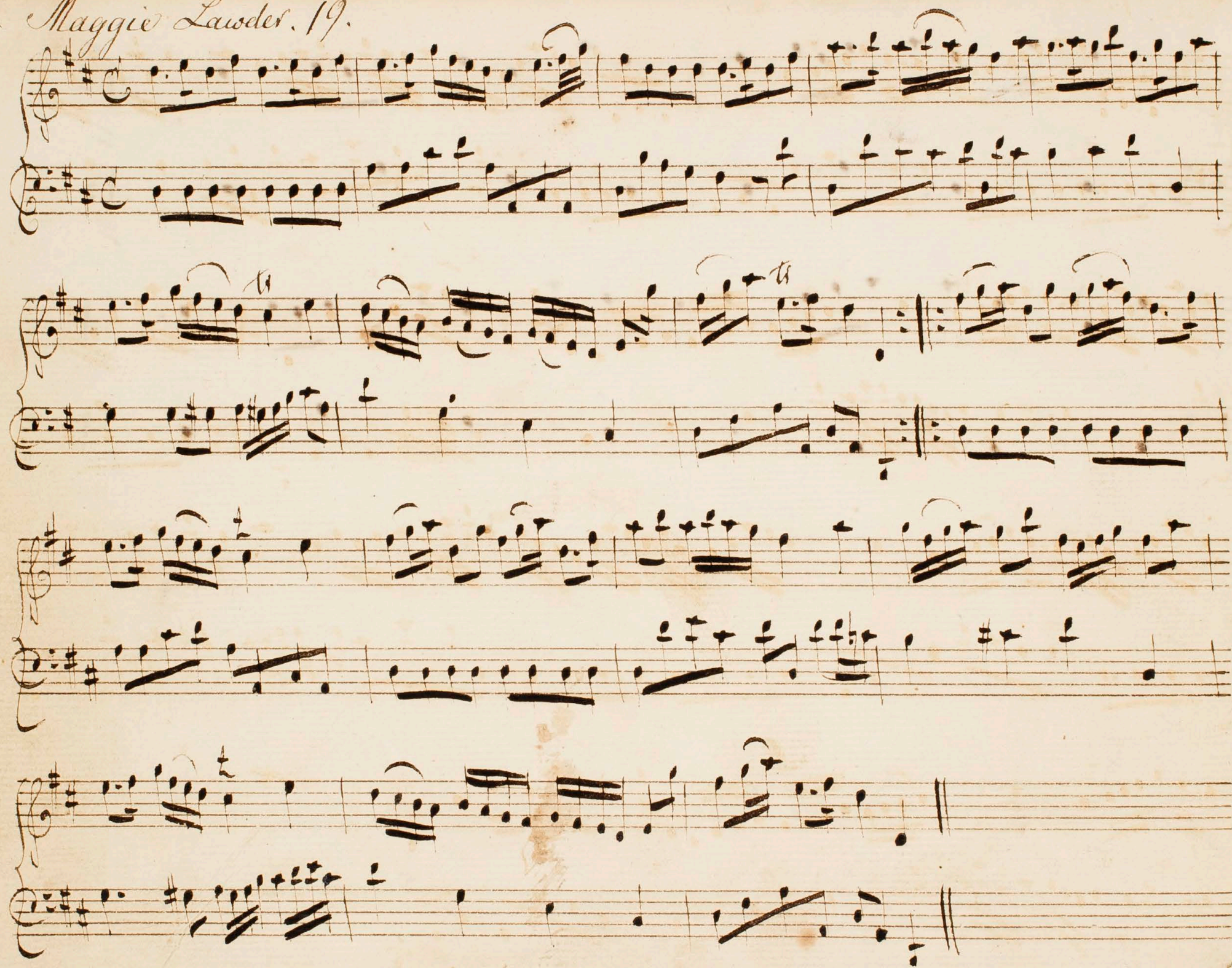
17 Washington Resignation

(23)

Handwritten musical score for 'Washington Resignation'. The score is written on four staves, each with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 3/8. The notation includes various note values, rests, and accidentals. There are several handwritten annotations: 'x' marks above notes on the first and second staves, and numbers '1', '2', '3', '4' written above or below notes. A large brown stain is visible on the fourth staff, obscuring a note. The piece concludes with a double bar line and repeat dots on each staff.

Four sets of empty musical staves, each consisting of a treble and bass clef staff, located below the main score. These staves are blank, with only faint horizontal lines visible.

Maggie Lawder. 19.



Var 1.

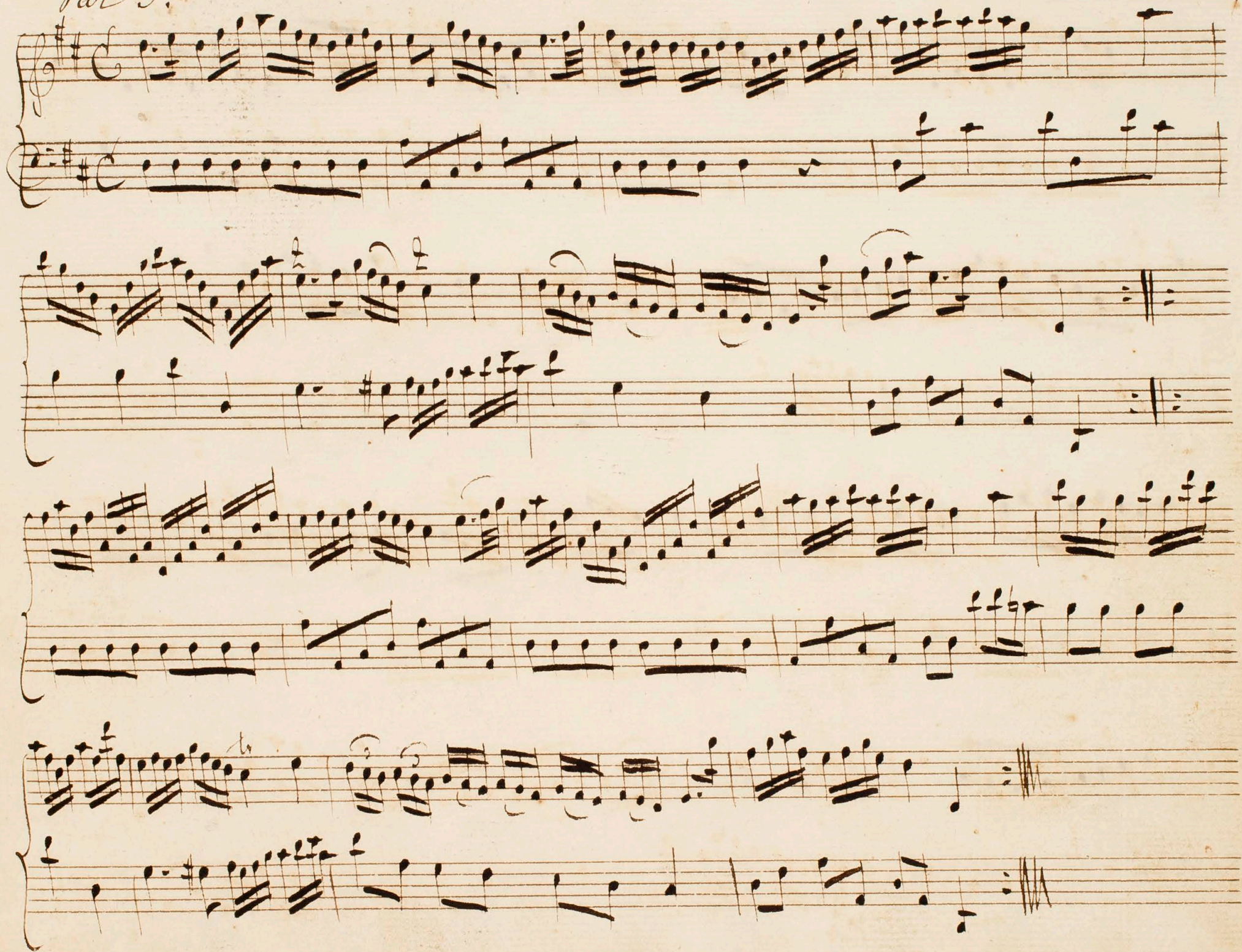


Variation 2.



Var 3.

(27)

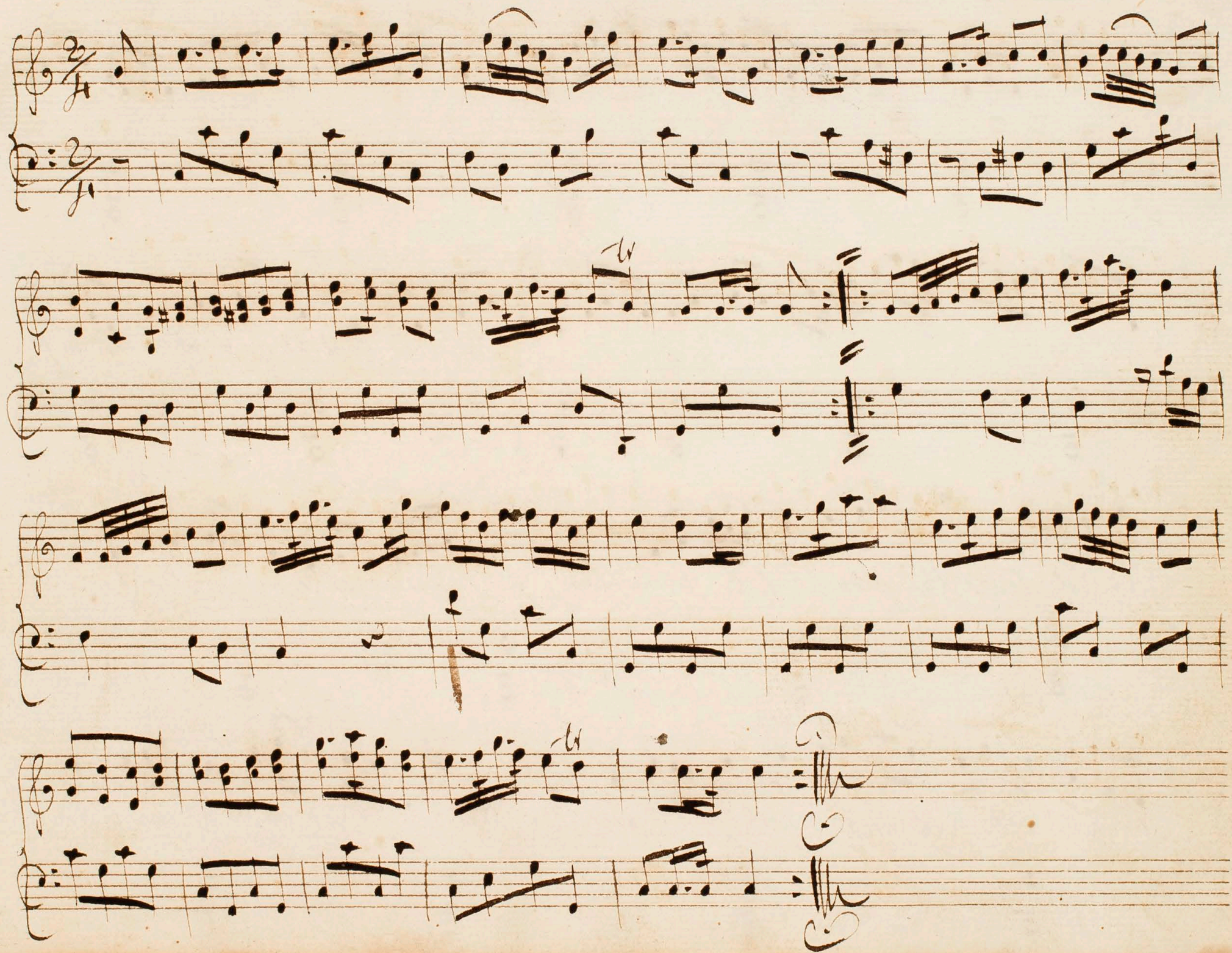


The Flower of Edenbourg. 20.



March 21. des deux Avars.

(29)



Vivace 22. May I never be Married

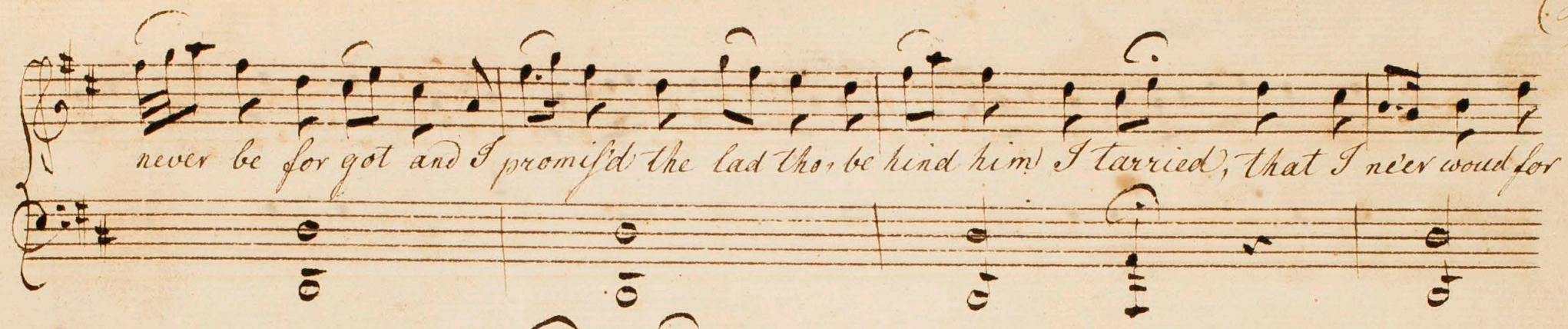
The Kiss that he gave when ^{he} left me be



kind, scald the promise of Fa-tricks Love and when to my Sai-lor I'm

The image shows a handwritten musical score on aged, yellowed paper. It consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melody of eighth and sixteenth notes. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a simple accompaniment of whole notes. The lyrics are written in cursive between the staves. The paper shows signs of age, including foxing and staining.


fals^e or unkind, Such fals^ehood expect from the Dove the promise of lovers should



never be forgot and I promis'd the lad tho' behind him I tarried, that I neer would for



Sake him tho' humble his lot, O hone, if I do may I never be Married.



Now the Winds and the Waves, bear him over the Sea,
The young Squire Would give me fine things,
But what are his Ritches or grandeur to me,
His baubles his Ribbons and Rings.
The promise of Lovers should neer be forgot,
And I promis'd the lad tho' behind him I tarried
That I neer would for Sake him tho' humble his lot,
O hone, if I dont may I never be Married.

His Cabbin is low but content dwells within;
And Snug is the thatch over the door,
For Riches without him, I care not a pin,
For my Sailors the lad I adore
The promise of Lovers should neer be forgot,
Yet some times Such hopes we all know have miscary
I trust he'll prove true but I'll fit him if not
O hone if I dont my I never be Married

How Imperfect 23.

How im perfect is ex pre sion, Some em otion to im part: When we mean a

The first system of handwritten musical notation. It consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melody of eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, containing a bass line of eighth and sixteenth notes. The lyrics are written in cursive between the staves.

Soft con fession, and yet seek to hide the Heart When our

The second system of handwritten musical notation. It continues the melody and bass line from the first system. The lyrics 'Soft con fession, and yet seek to hide the Heart' are written on the upper staff, and 'When our' is written on the lower staff. The system ends with a double bar line.

bosoms, all com plying, With de licious tu m ults Sweet and beat what

The third system of handwritten musical notation. It continues the melody and bass line. The lyrics 'bosoms, all com plying, With de licious tu m ults Sweet and beat what' are written across both staves. The system ends with a double bar line.

bro ken faltering, dy ing Language Would but cannot tell.

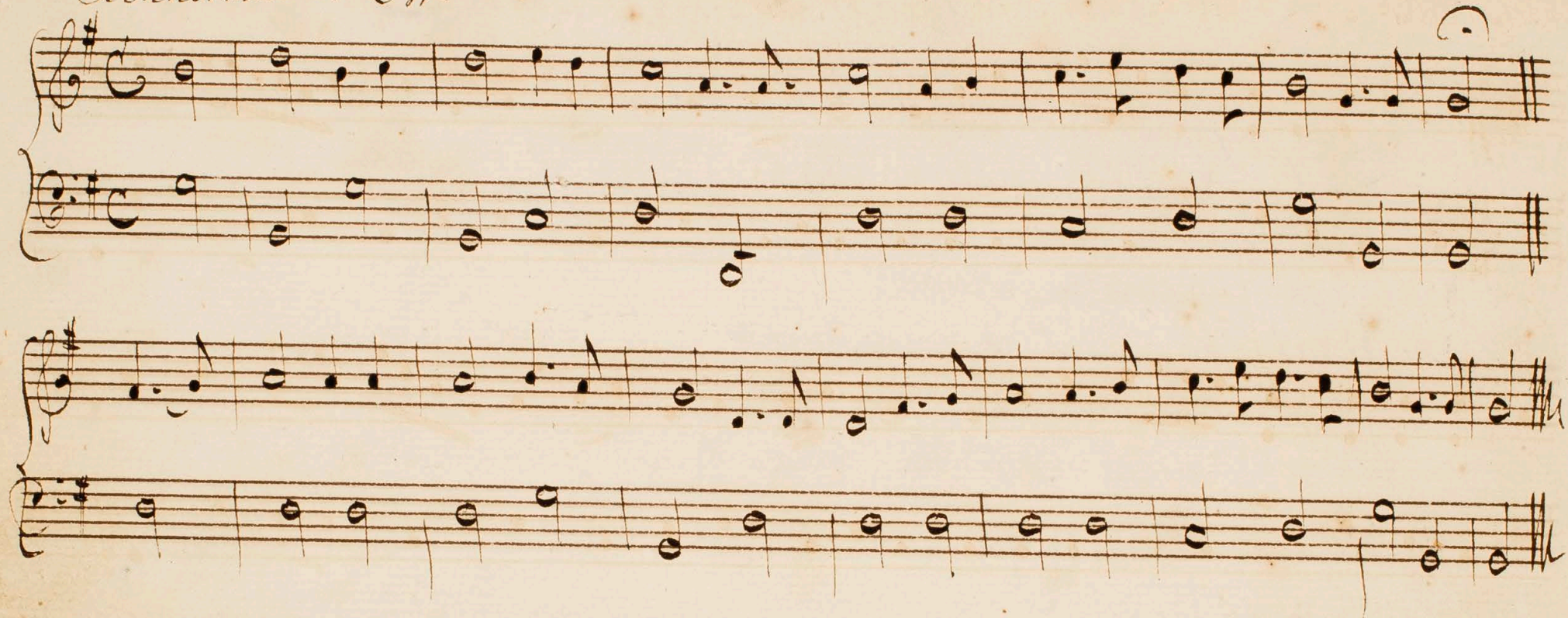
The fourth and final system of handwritten musical notation on the page. It continues the melody and bass line. The lyrics 'bro ken faltering, dy ing Language Would but cannot tell.' are written across both staves. The system ends with a double bar line and a final flourish on the bass staff.

Deep confusion's rosy terror
 Quite expressive paints my Cheek,
 Ask no more - behold your error,
 Blushes eloquently speak.
 What tho' Silent is my anguish
 Or breathed only to the air.
 Mark my eyes and as they languish
 Read what yours have Written there.

3.

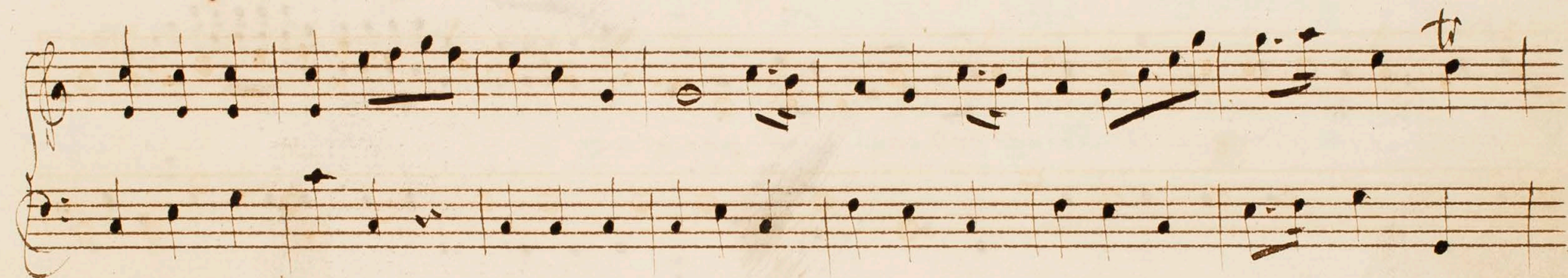
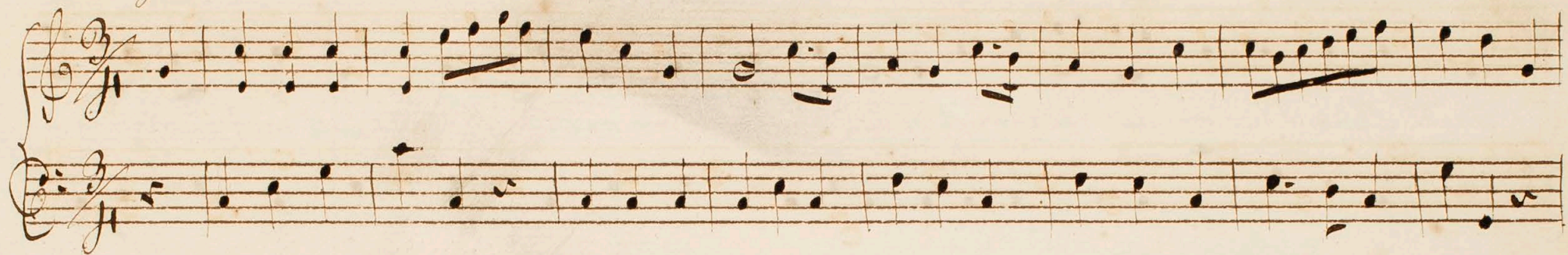
Oh that you could once conceive me,
 Once my Soul's Strong feeling view.
 Love has nough more fond believeme
 Friendship nothing half so true
 From you I am Wild, despairing
 With you speechless as I touch
 This is all that bears declaring
 And perhaps declares too much.

Alhnormack. 2 H.



Allegro 26. Hark away is the Word to the Sound of the Horn.

(35)



Bright Phoebus has mounted the Chariot of day, and the Horn and the Hounds call each Sportsman a-

way, and the Horns and the Hounds call each Sports man a way

Thro

Woods and thro meadows with Speed now they bound, while health rosy health is in exercise

found. thro woods and thro meadows with Speed now the bound, while health rosy health is in

exercise found. hark a way hark a way hark a way. is the word to the sound of the

Horn And Echo

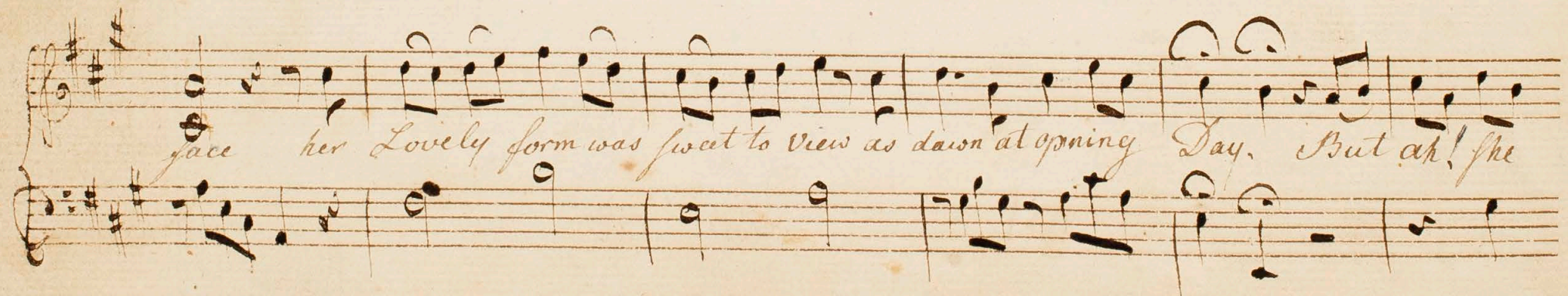
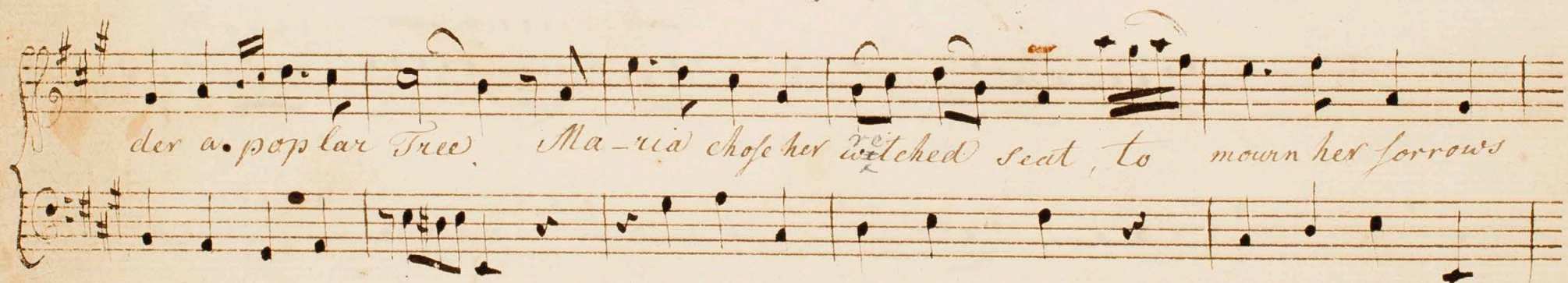
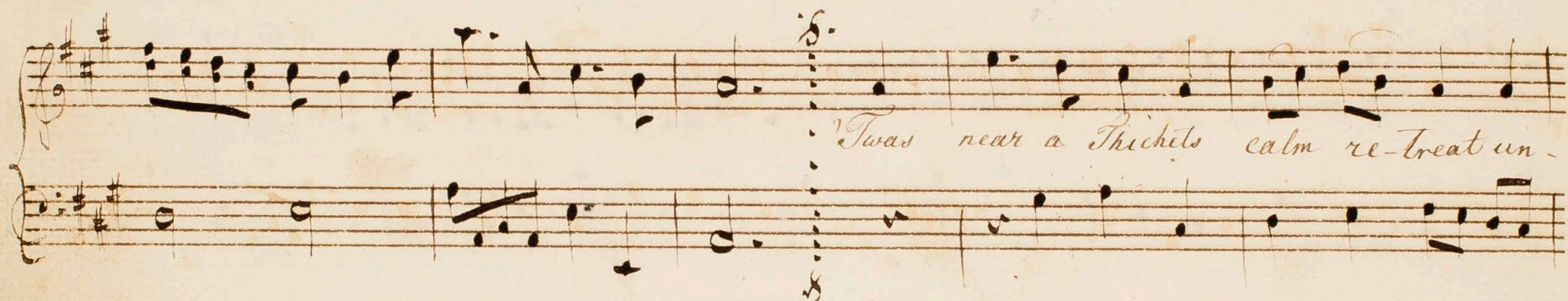
and Echo and Echo blith Echo makes jovial the morn.

2) Each Hill and each Vally is Lovely to view.
While Pups flies the Covert and dogs quick pursue
Behold where she flies Over the wide spreading plain.
While the loud Opening pack pursue her a main.
Hark a way &c.

3) At length Pups is caught and lies panting for breath
And the shout of the Huntsman's the signal of death
No joys can delight like the sports of the field.
To Hunting all pastimes and pleasures must yield.
Hark a way &c.

Andante 27.

Maria



mourn'd her Love not true and wept her cares a way *Syn for*

The Brook flow'd gently at her feet
In Murmurs soft & long
Her Pipe which once she tun'd so sweet,
Had now forgot its Song
No more to charm the Vale she tries,
For Grief had fill'd her Breast,
Tho' Toys which once she us'd to prize,
For Love had robb'd her Rest.

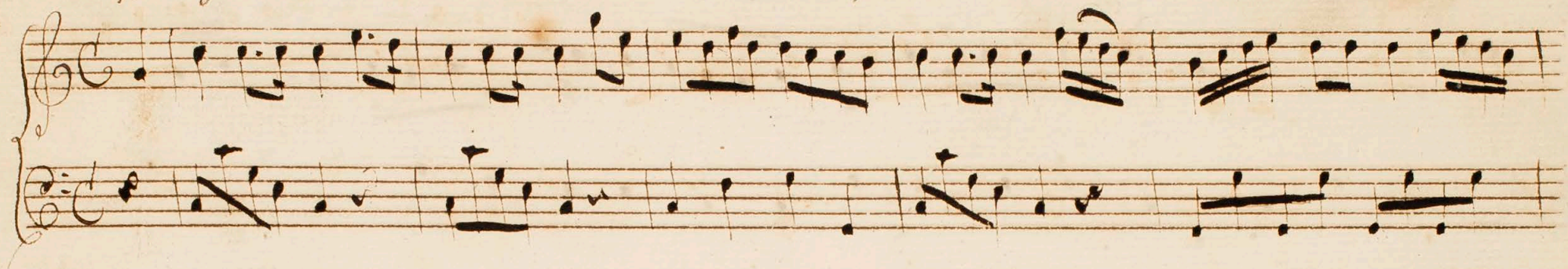
Poor hapless Maid who can behold,
Thy Sorrows so severe,
Or hear thy Love torn Story told,
Without a falling Tear,
Maria Luckless Maid! Adieu,
Thy Sorrows soon shall cease,
And Heaven will take a Maid so true
To everlasting Peace.

Galledge Florpipre. 28.

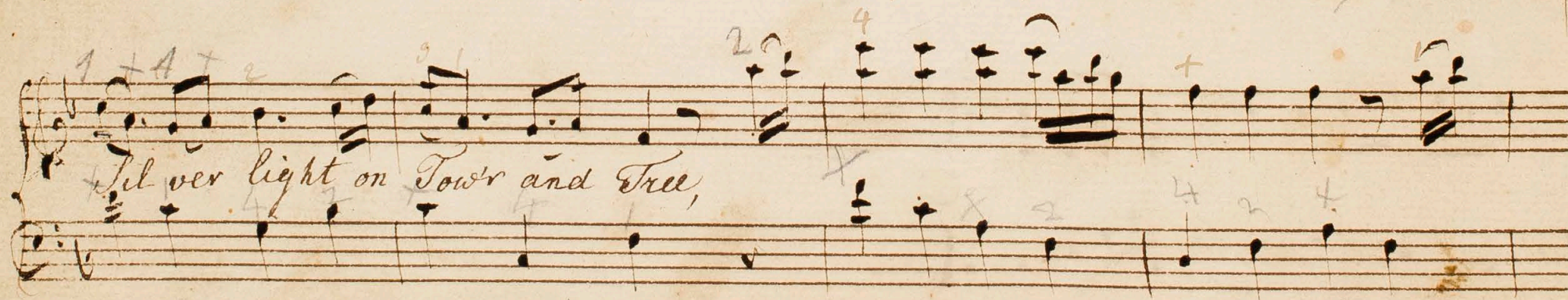
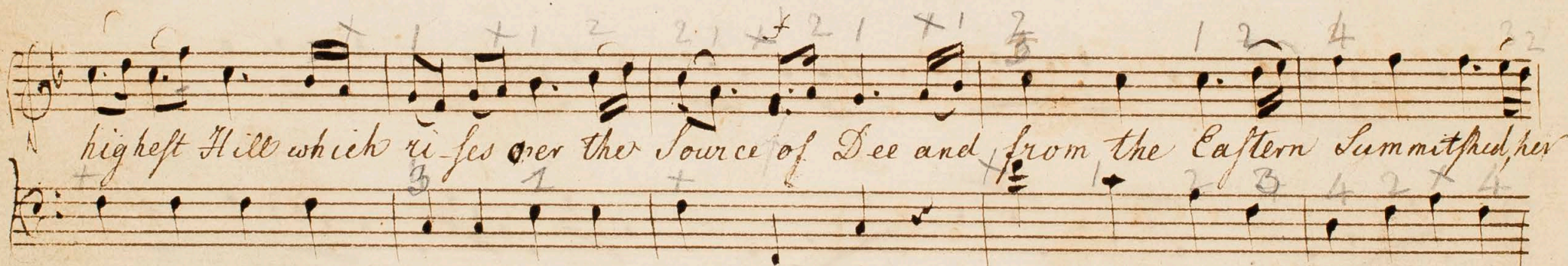
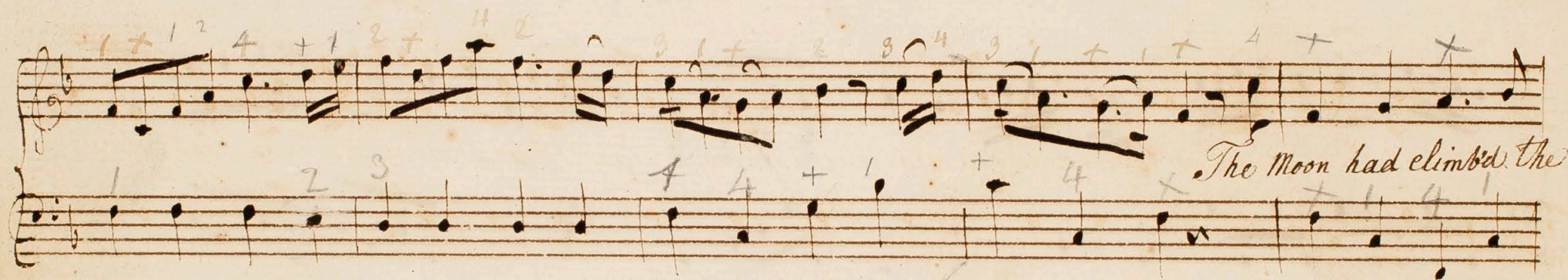
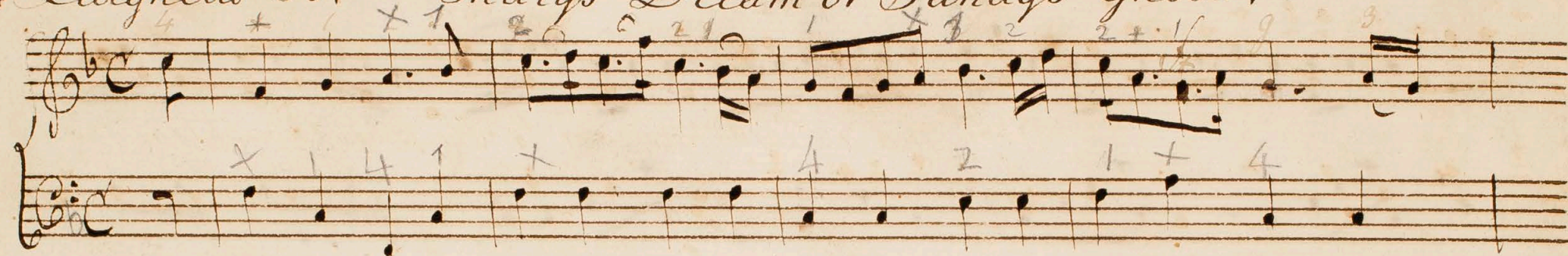


Knyphousens March 29

11



Larghetto 30. Marys Dream or Sandys Ghost.



When Ma-ry laid her down to Sleep her thoughts on Sandy

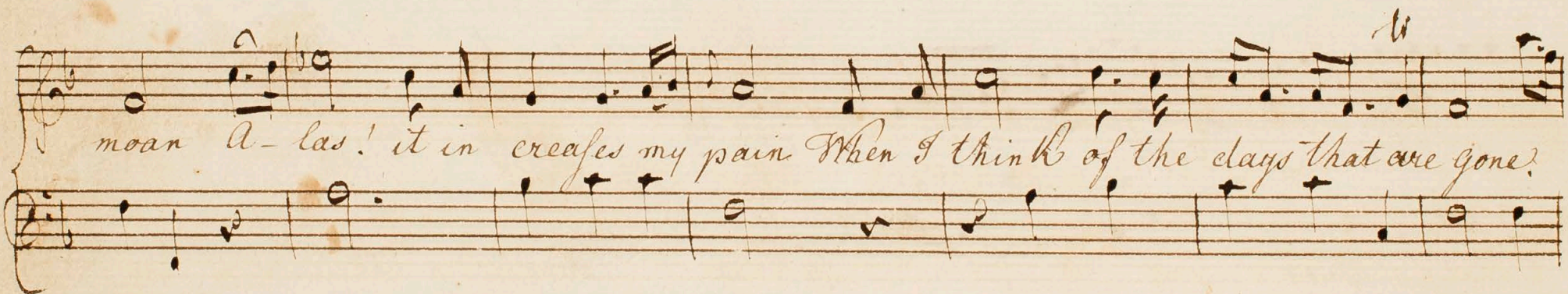
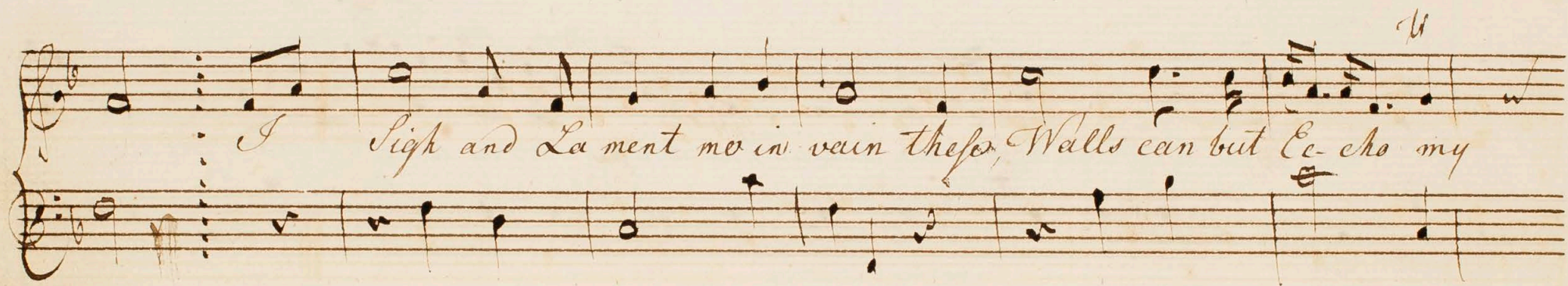
far at Sea when soft and low a voice was heard Say Mary weep no more for me,

She from her Pillow gently raised
Her Head to ask who there might be,
She saw young Sandy Shivering Stand,
With pallid cheek and hollow Eye,
Oh Mary dear cold is my Clay,
It lies beneath a Stormy Sea,
Far from thee I Sleep in Death,
So Mary Weep no more for me,

3
Three Stormy Nights and Stormy Days,
We tofod up on the raging main,
And long we strove our Bark to save,
But all our Striving was in vain
E, en then when hor- or chilld my Blood,
My heart was filld with love for thee,
The Storm is past and I at rest,
So M y Weep no more for me',

H.
Oh Maiden dear thy Self prepare,
We Soon shall meet upon that Shore,
Where Love is free from doubt or care,
And thou and I shall part no more,
Loud crowd the Cock, the Shadow fled,
No more of Sandy could she see,
But soft the passing Spirit said
Sweet Mary Weep no more for me.

Largo. 31 Queen Marys Lamentation



Birds at they Wanton in air, my Heart how, it pants to be free, my looks they are

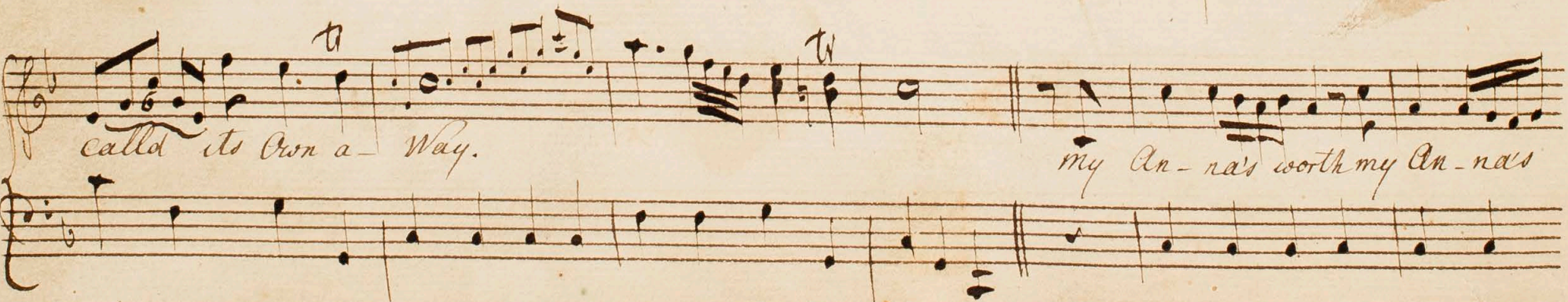
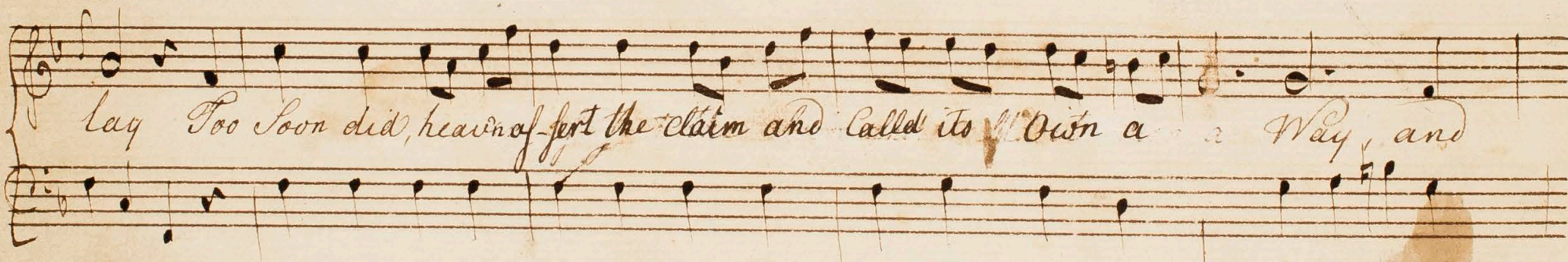
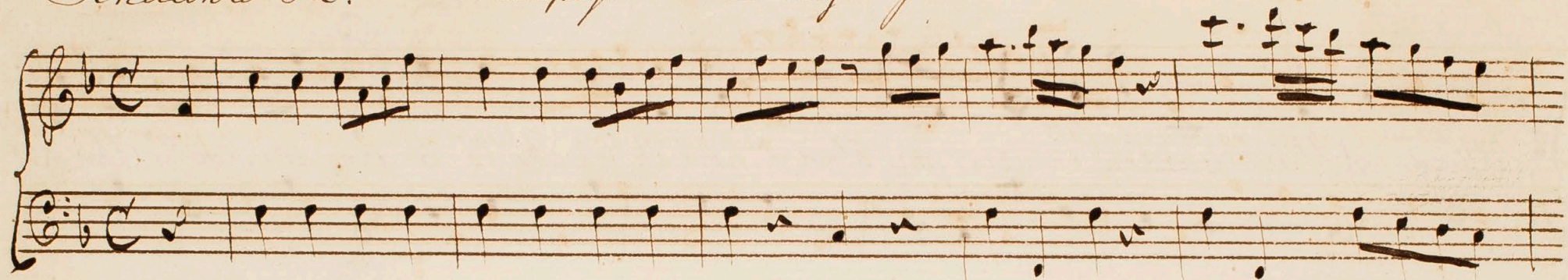
Wild with des-pair.

D.C.

2.
 Above the oppress'd by my Fate,
 I burn with Contempt for my foes,
 Tho, Fortune has alter'd my State
 She neer can subdue me to those
 False Women, in Ages to come,
 They Malice detested shall be,
 And When we are cold in the Tomb
 Som Heart Still will sorrow for me,

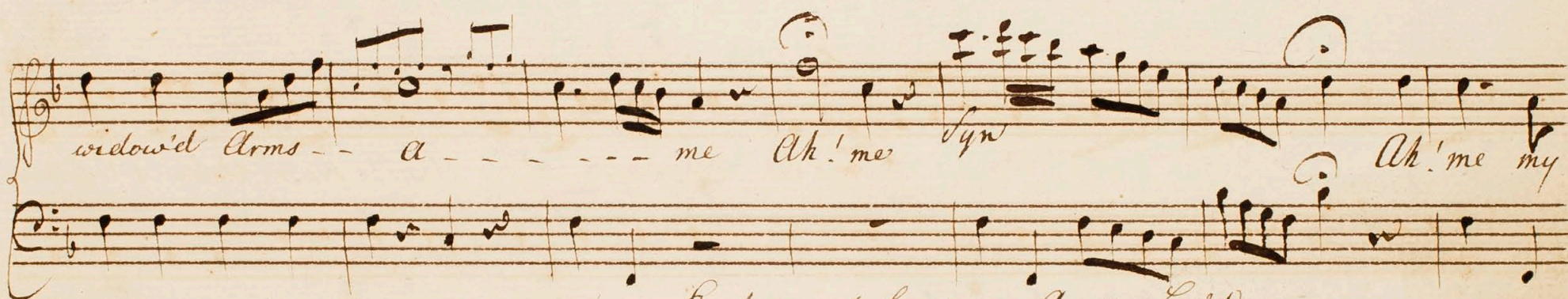
3.
 Up Roofs where cold damps and dismay
 With Silence and Solitude dwell,
 How comfortless passes the day,
 How sad tolls the Evening Bell;
 The Owls from the Battlements cry,
 Hollow winds seem to murmur around,
 O Mary prepare thee to die,
 My Blood it runs cold at the sound.

Andante 32. En Compas'd in an Angels frame

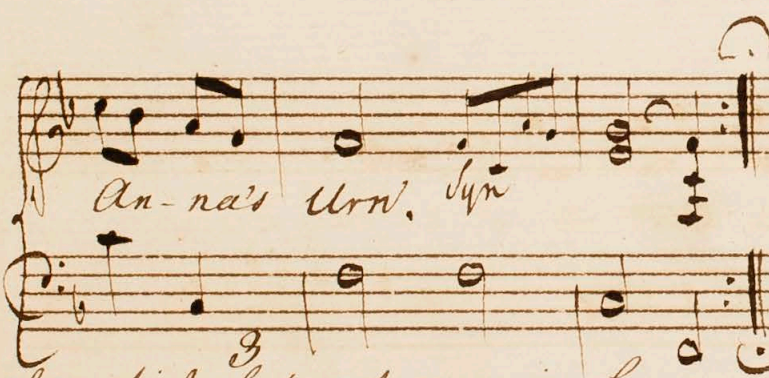




Charms must never more return must never more return. What now shall fill those



widow'd Arms - - a - - - me Ah! me Syn Ah! me my






An-na's Urn, Syn




Each rural Scence my Anna Lord,
Around my Peaceful Cot
Contentment's beams for ever shone,
So happy was our lot
But Anna's gone! and Sweet Content
Will never more return
You neer will find it fluttering heart
But in thy Anna's Urn,

3
Pleasure which led each varying Scene,
Is now for ever flown,
The Sweets of each returning Year,
Are fled! now Anna's gone,
Thither her Village friends shall haste
Around the spot to mourn,
Her fleecy charge shall cease to graze,
And bleat round Anna's Urn,

11
Around its base to deck a Sod,
I'll rifle from my bower,
The Woodbine Jasmine Myrtle Rose,
What e'ry fragrant Flower,
At Eve when Phoebus quits ye Plain,
And at his first return
Therell find me Watring with my Tears,
Th Shrubs round Anna's Urn.

Of Time & Accenting.

The Measure note is a  or  or  set down at the head of the tune in a Cypher representing its length, over which cypher is by another Cypher mentioned how many such notes, or equal proportions of notes or rests shall be contained in every bar.

{ In the aforesaid, is Number 2 meant for a  } The mark of C is originating from the old
 ----- 4 -----  Denomination of Common time.
 ----- 8 -----  it means $\frac{4}{4}$ or four crotchets in the bar.

To give the notes & rests their due length is by far not sufficient for the meaning of Time, there are some parts in a bar that by a fixed rule shall receive a certain beated or accented preference, and other parts of the bar shall not be accented. Those bars that contain an odd number of parts are to be beated or accented quite differently from those bars containing an equal number of parts.

all sorts of time can be divided in two classes viz.

1 Time at two or equal time (in some cases called Common time) when the bar contains two or four parts. This Time hath 2 species
 one mark'd C which means the value of 4 crotchets in the bar.
 one mark'd $\frac{2}{4}$ which means that the bar is as large as two crotchets.

In time at two is the beating or accenting equal

The 1st part (all its notes or rests included) is beated or accented

The 2^d part (-----) is unaccented. --

The 3^d ----- is accented

The 4th ----- is unaccented.

2 time at three . or unequal time (some times call'd triple time) when the bar contains 3 or 6 parts

This time hath 5 species viz

$\frac{3}{2}$ means that the bar is as large as 3 \circ

$\frac{3}{4}$ as 3 \circ

$\frac{3}{8}$ as 3 \circ

$\frac{6}{4}$ is a double bar of $\frac{3}{4}$

$\frac{6}{8}$ is a double bar of $\frac{3}{8}$.

In time at three is the accenting unequal.

The 1st part is beated or accented.

The 2^d unaccented.

The 3^d beated or accented.

The 4th beated or accented.

The 5th unaccented.

The 6th beated or accented.

Example of the difference
by performing notes of the
same sound & length in
the 2 aforesaid times

acc. \circ acc. \circ acc. \circ acc. \circ acc. \circ acc. \circ
+ 1 2 + 2 4 + 1 2 1 2 4

acc. \circ acc. \circ acc. \circ acc. \circ acc. \circ acc. \circ acc. \circ acc. \circ acc. \circ

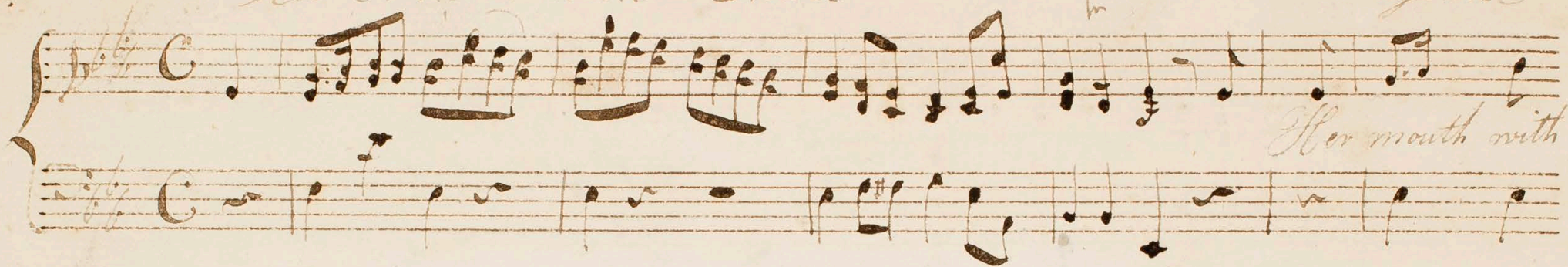
In accenting the performer must give no part
in the bar any additional Length or Strength, he
has only to observe the different frame in which the
parts of the bar are constructed, and that this
difference contains the reason of the equal
or unequal accenting.

Syncope (as far as it concerns one or more parts in a bar)
means that two or more parts in a bar or
in following bars are driven in to such a
connexion as to interfere their regular accent.

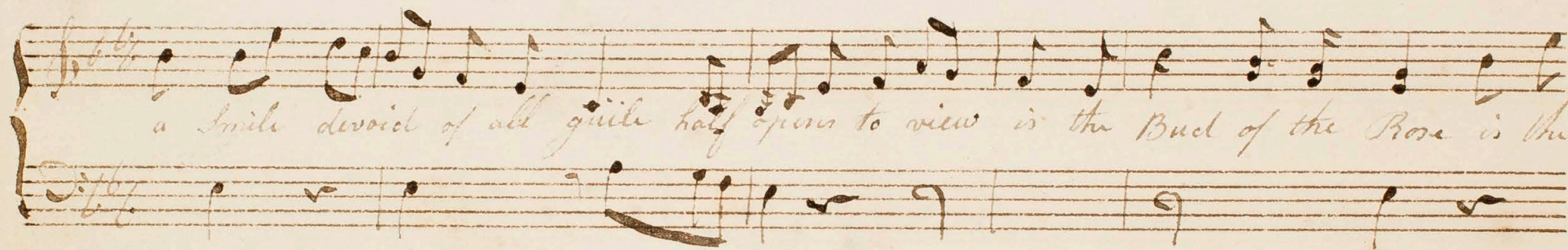
acc. unacc. —

Her Mouth with a Smile

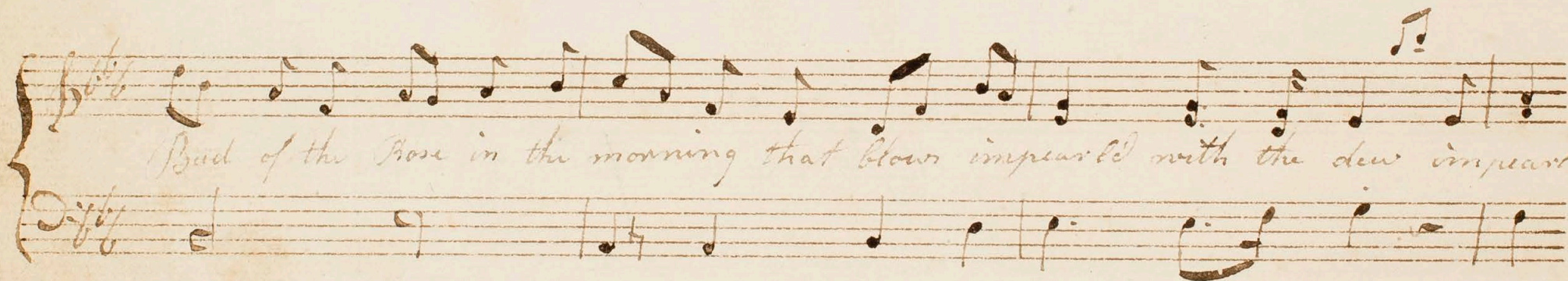
In Profina



Her mouth with



a Smile devoid of all guile half opens to view is the Bud of the Rose is the



Bud of the Rose in the morning that blows imppearl'd with the dew imppearl'd



With the dew the Bud of the Rose imppearl'd with the dew. Lym

Finis More fragrant her breath than the flower Scented heath

than the flower Scented heath at the dawning of day The Hawthorn in bloom

The lilly perfume The lilly perfume or the Blossoms of May

her Mouth &c. &c.
Dafapo

Tunes for one fixed position of the fingers.

Song in
Inle & Yarikho.
set by Dr. Arne

Fresh & strong the breeze is blowing, as you Ship at anchor

pia.

rides, sudden waves incessant flowing rudely dash against its side.

forte

Thus my heart its course impeaded, beats in my perturbed breast! Doubts like

pia.

poco f. pia. = =

waves by waves succeeded, rise and still deny it rest.

forte.

Follow follow pleasure!

allegro.

Let's seek the bowr of Robin hood

Let's seek the bowr of

Robin hood, this is his bridal = day and cheerfully in blyth Sherwood bride maids and bridemen

play, Then follow follow me, ye bonny bonny Lads & let's the pastime see, for the minstrell sing, and they

Sweet bells ring - - - - - and they feast right merrily and they feast right merrily

merrily.

2/ The humming bees flow round in peals,
 with mead that's stout and old,
 and amorous virgins tell Lovetales
 to thaw the heart that's cold. ex.
 then follow follow ex.

We'll dance so sprightly on the Green,
 each Lad will find a Lass
 fly stealing kisses when unseen,
 and glingling Oylas with Oylas,

then follow follow ex.

New french March

Handwritten musical score for "New french March". The score is written on five systems of two staves each. The notation includes various note values, rests, and articulation marks. Above the staves, there are numerous handwritten numbers (1, 2, 3, 4) and plus signs (+) indicating fingerings or accents. The piece concludes with a double bar line and the word "Close" written below the staff. A handwritten note "Minor." is written above the staff in the fourth system, and "repeat from the Sign \$ to the" is written between the staves in the fifth system.

Handwritten musical score on six systems, each with a treble and bass staff. The notation includes various note values, rests, and fingerings. The score is heavily annotated with handwritten numbers and symbols above and below the staves, indicating fingerings, articulation, and possibly performance instructions. The word "cardinal" is written in the third system, below the treble staff. The notation is dense, with many beamed notes and complex rhythmic patterns.

System 1: Treble staff has notes with fingerings 2, 4, 4+, 2, 1, 2. Bass staff has notes with fingerings 3+, 3, 3+.

System 2: Treble staff has notes with fingerings 4+, 4, 2, 4, 3, 1. Bass staff has notes with fingerings 4+2+, 1, 1+, 12+, 3+, 31.

System 3: Treble staff has notes with fingerings 3, +124, 2, +, +123, 2, 3. Bass staff has notes with fingerings 2, 4, +21, 1, 1+. The word "cardinal" is written below the treble staff.

System 4: Treble staff has notes with fingerings 4, 2+, 2+, 4, 3, 4, 3+. Bass staff has notes with fingerings 3, 1, 2, 1.

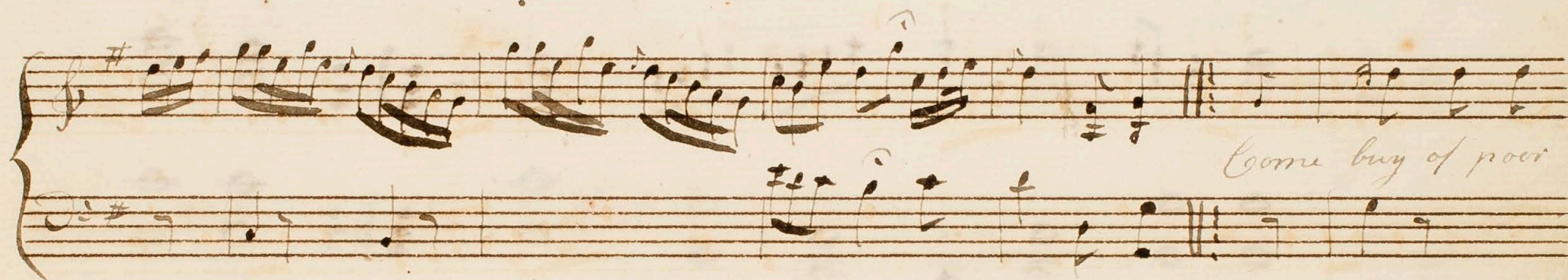
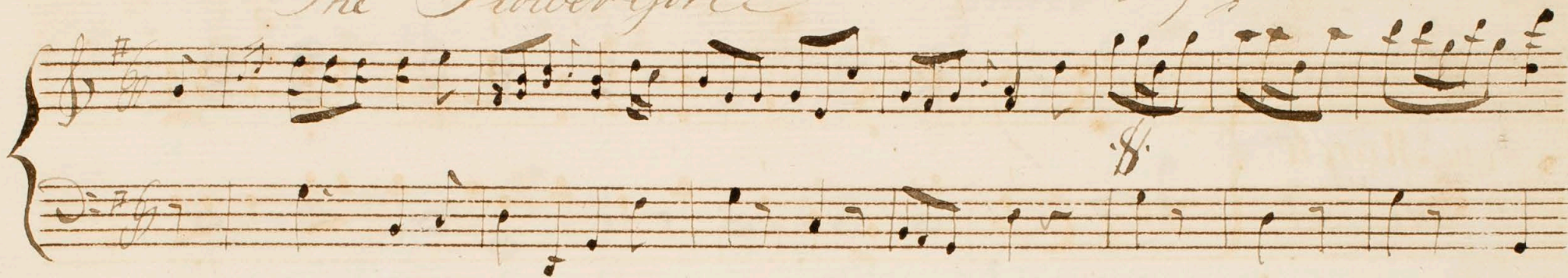
New March

This is a handwritten musical score for a piece titled "New March". The music is written on six systems, each consisting of a treble and a bass staff. The key signature is D major (two sharps: F# and C#), and the time signature is 2/4. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings. Fingerings are indicated by numbers 1, 2, and 3 above or below notes. There are also some decorative flourishes and a wavy line at the end of the fifth system. The paper is aged and shows some staining.

The Flower Girl

Sung by Mrs Pownell

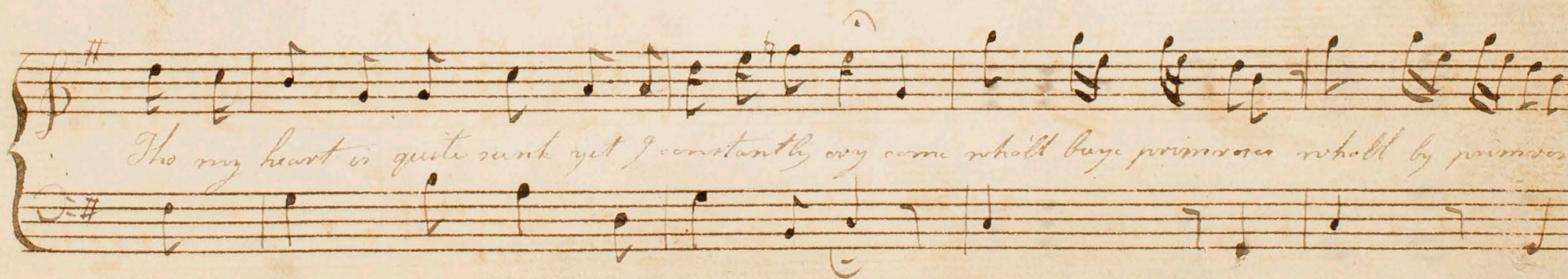
59



Come buy of poor



Kate, Primrose I sell in London's fam'd City I'm known mighty well



The my heart is quite sunk yet I constantly cry come wholl buy primroses wholl by primroses

Grave

A Dirge

from the Dead March
in Saul

by Handel.

This page contains a handwritten musical score for a piece titled "A Dirge" by George Frideric Handel. The score is written on ten staves, organized into five pairs of grand staves (treble and bass clef). The tempo is marked "Grave" at the top. The piece is identified as being "from the Dead March in Saul" and is attributed to "Handel." The notation includes various musical symbols such as notes, rests, and bar lines. There are numerous handwritten annotations above the staves, including fingerings (e.g., 3, 4, 2, 1), articulation marks (e.g., +), and dynamic or performance instructions (e.g., "8 va", "infra"). The manuscript is on aged, slightly discolored paper.

Allegro.

French Gavotte

to
Conclude the preceding
Dirge

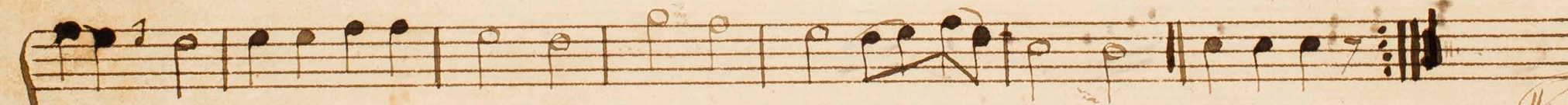
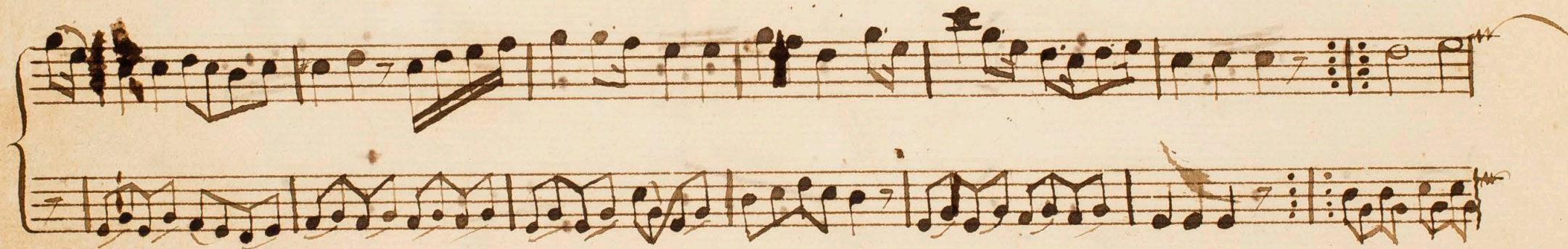
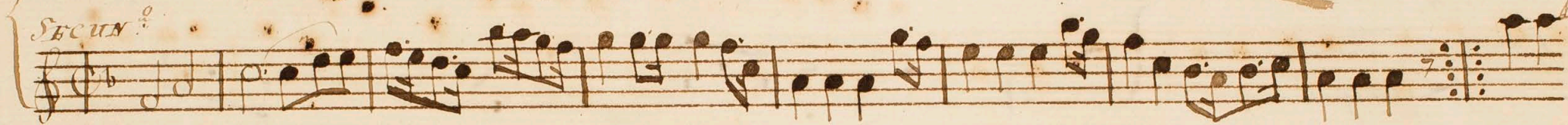
The musical score is written on ten staves, organized into five systems of two staves each. The first system includes a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). The notation is in a cursive, handwritten style. The first staff of the first system contains a treble clef, a 2/4 time signature, and a key signature of one sharp. The second staff of the first system contains a bass clef. The subsequent systems follow a similar pattern of two staves each. The notation includes various musical symbols such as notes, rests, and bar lines. The paper is aged and shows some staining.

Prussian March

Primo



Secundo



W. Hoff

Massachusetts Quick Step by T. M. MUMFORD

Handwritten musical notation for 'Massachusetts Quick Step' in 2/4 time. The notation is written on five staves. The first staff begins with a treble clef and a 2/4 time signature. The music consists of eighth and sixteenth notes, with some rests. There are repeat signs at the end of the first and second staves. The word 'Fine' is written above the fourth staff, and 'ma' is written below it. The word 'The Rapids' is written above the fifth staff.

Moderate

The Rapids

Handwritten musical notation for 'The Rapids' in 3/4 time. The notation is written on two staves. The music consists of eighth and sixteenth notes, with some rests. There are repeat signs at the end of both staves. The word 'For' is written above the second staff, and 'Fin' is written below it.

Soon as the woods on shore look dim we'll sing at T. M.'s our parting hymn. Now, brethren, see the stream unglut, the rapids are near and the daylight's

Handwritten musical notation for the lyrics of 'The Rapids'. The notation is written on two staves. The music consists of eighth and sixteenth notes, with some rests. There are repeat signs at the end of both staves. The lyrics are written below the notation.

May 15th 1869

Căpătăm stăm înmăpă. Băbă's S. a. Mărtăre it mē pīrtălăstīr
rīgōrōt

Rondos

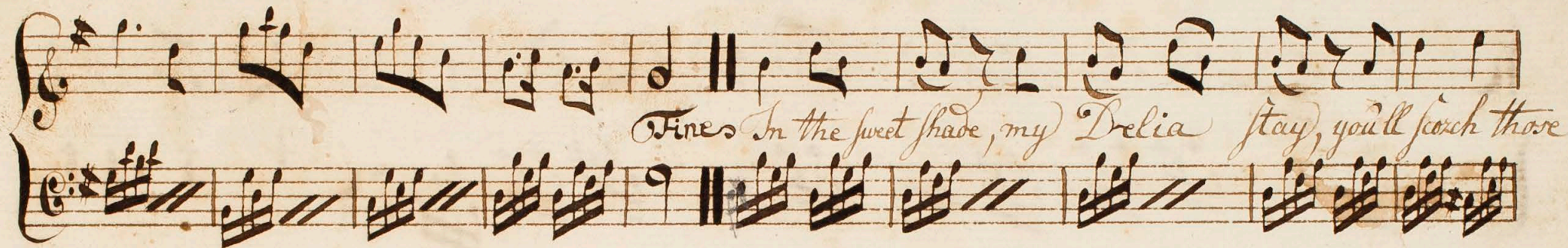
Mush eery Breeze

Andantino

Mush eery breeze, let nothing move, my Delia sings and sings of Love; a round the

winning gra - ces wait, and calm con - tent - ment guards the Seat. Mush eery breeze let

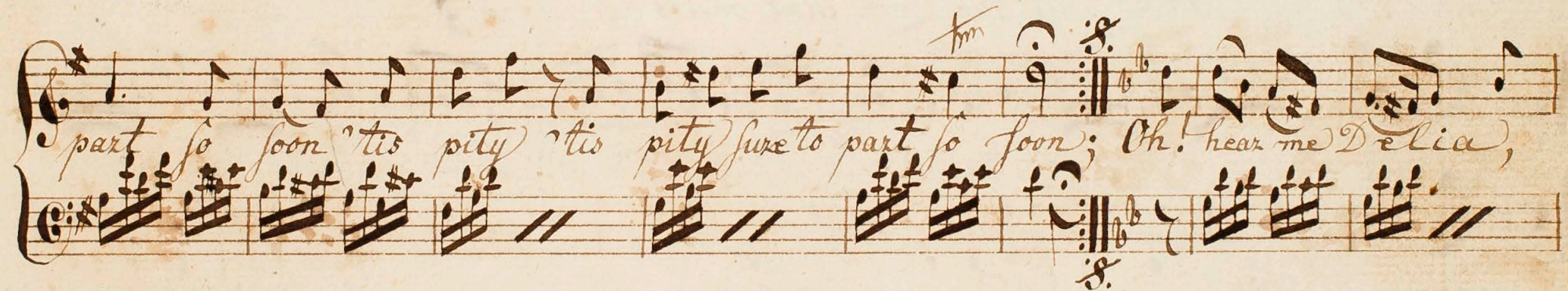
nothing move, my Delia sings and sings of Love. *Symph.*



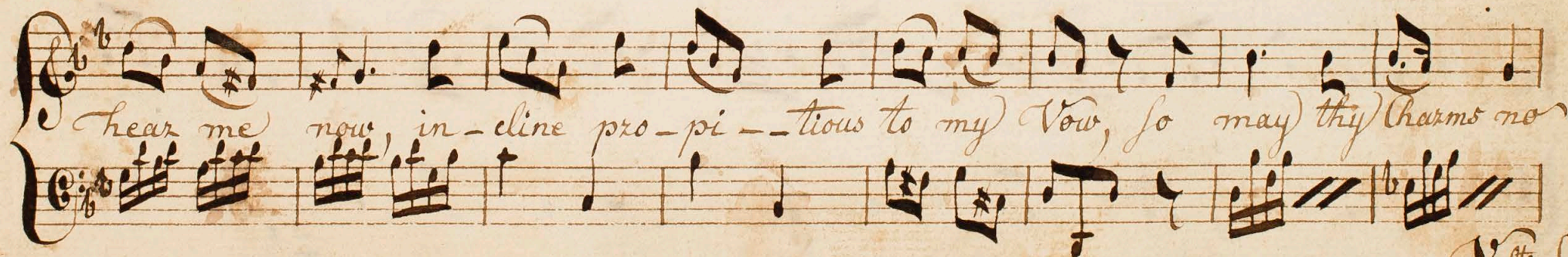
Tine In the sweet shade, my Delia stay, you'll scorch those



charms more sweet than may, the sun now ra- ges in his noon, 'tis pity, 'tis pity sure to



part so soon 'tis pity 'tis pity sure to part so soon; Oh! hear me Delia,



hear me now, in- cline pro- pi- - tious to my Vow, so may thy charms no

Volti Subito

chan- ges prove, but bloom for e- - ver like my Love, so may thy charmo- no

changes prove, but bloom for e- - ver like my Love. *Da Capo*

Andantino How sweet the Love that meets return

How sweet the Love that meets return

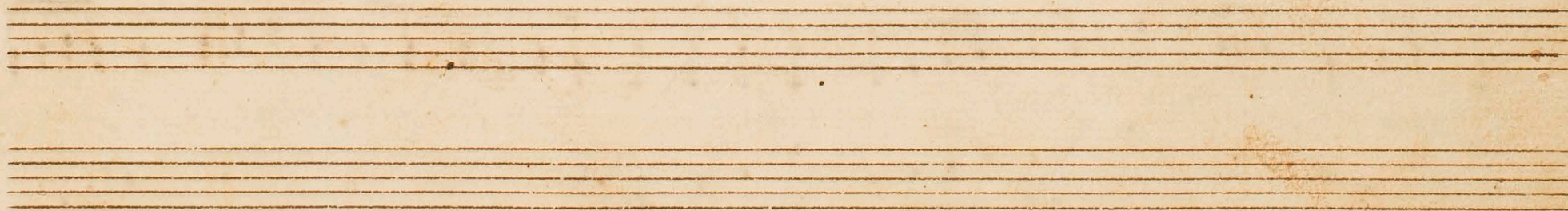
When

first I xend young Sandy's face he sung and look'd wi sic a grace he sung and look'd wi sic a grace, he

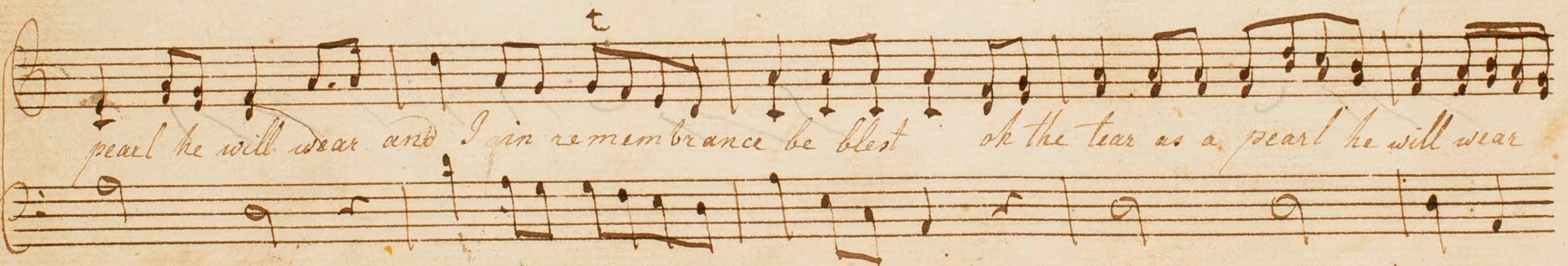
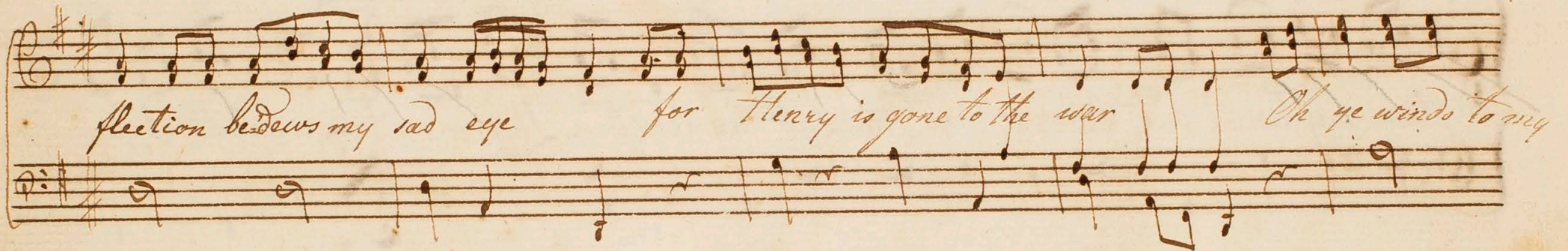
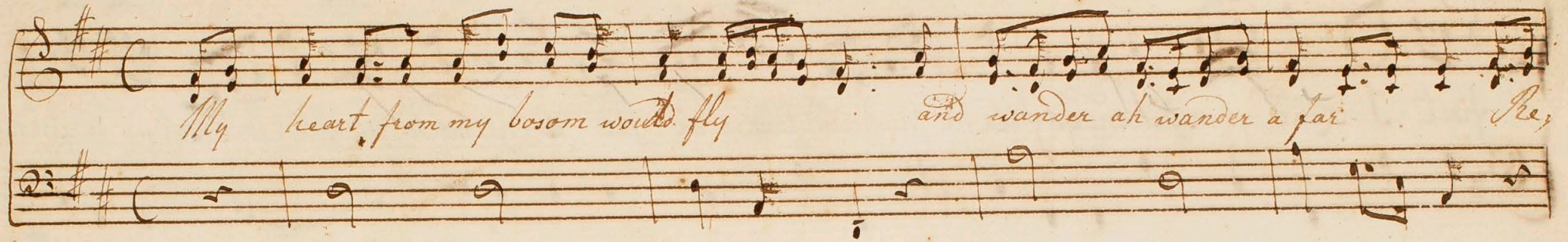
stole my heart but did na care, the Lad he look'd a Lass more fair, and oft I sung o'er

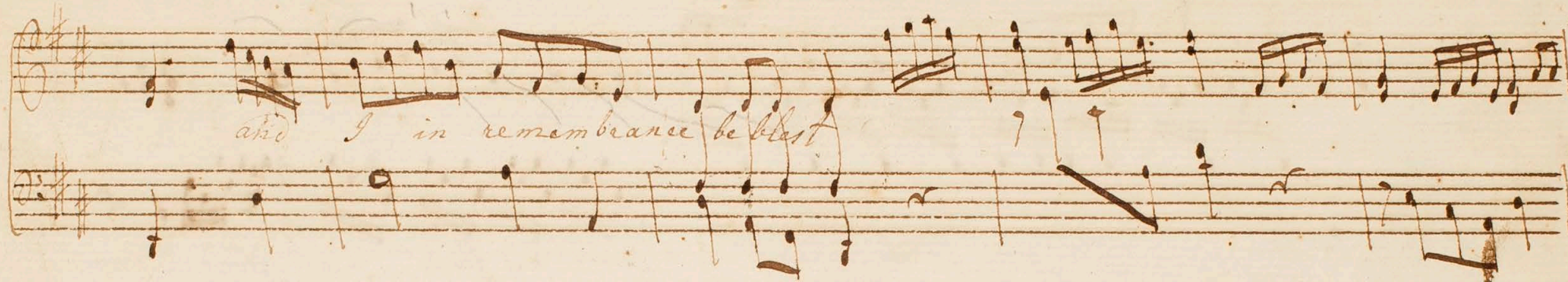
brae, and burn how sweet the Love that meets Return

For:



The Tear





In vain smiles the glittering scene
 In vain blows the roseat flower
 The sun shine of April's not seen
 I have only to do with the shower
 Oh ye winds etc. etc.

Oh ye winds that have been him away
 Restore my dear Youth to my Arms
 Restore me to sun-shine and day
 'Tis night till my Henry returns
 Oh ye winds



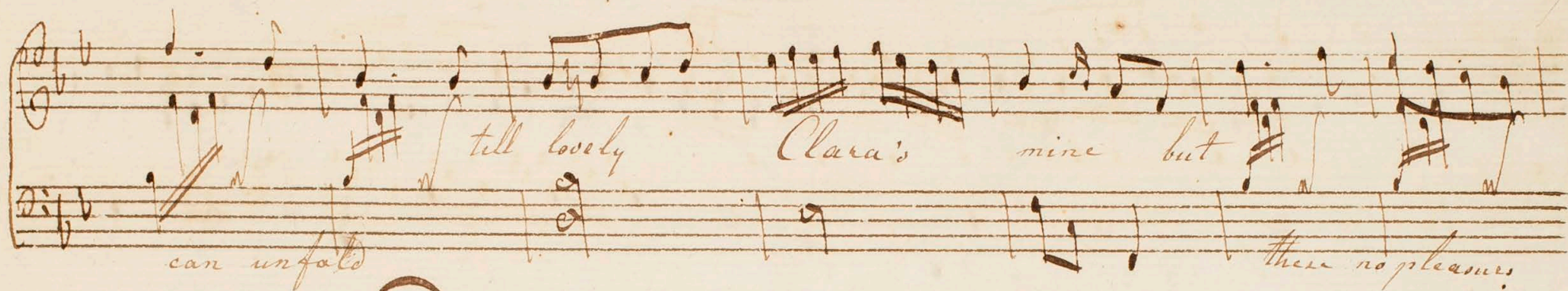
Clara

On rising hills and fertile plains my herd and flocks are found and

in the Spring with gentle gales my Boy lot is crown'd and in the

Spring with gentle gales my Boy lot is crown'd with yellow

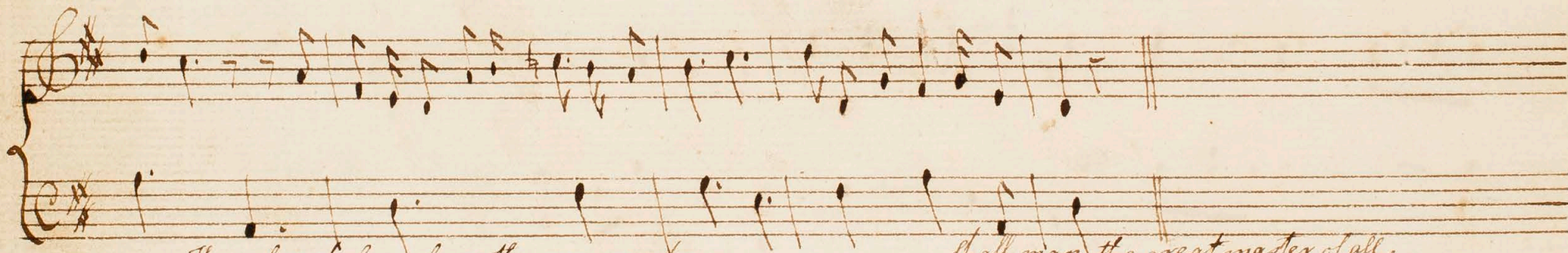
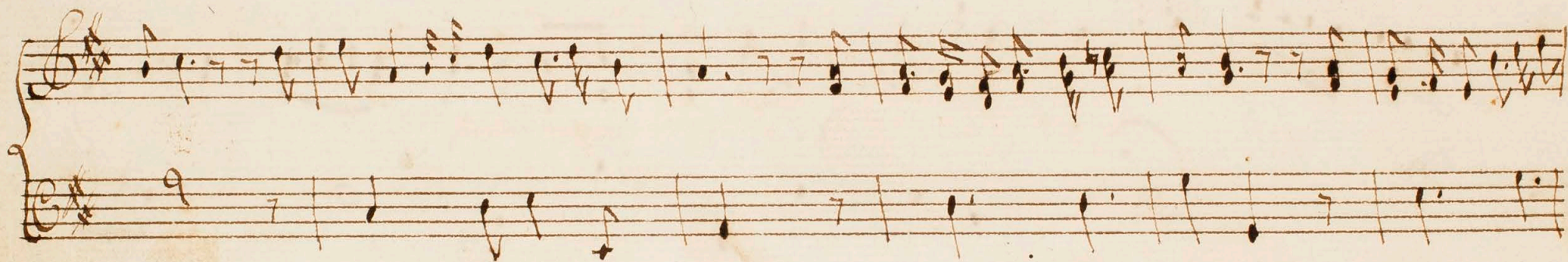
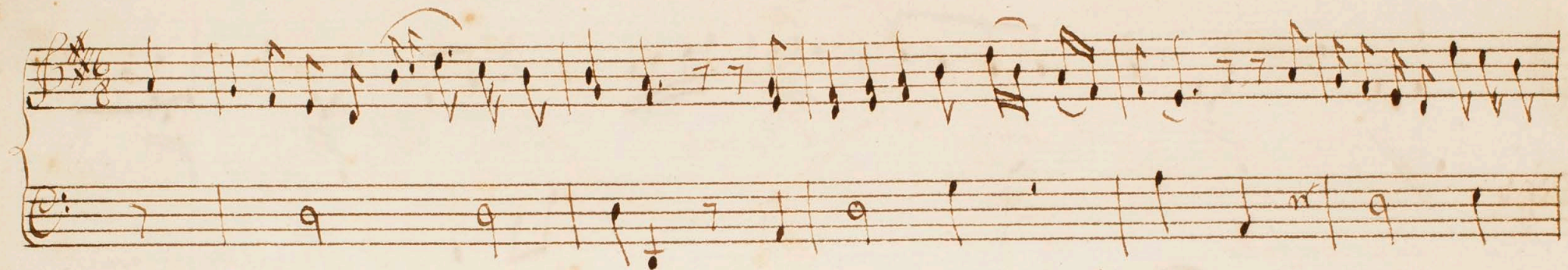
corn like burnish'd gold my fields are seen to shine but there no pleasures



2 The Shepherd's Lad of humbler note, is happier far than me
for he has got but little thoughts, his heart his mind is free
In vain I boast of wealth and store, while inwardly I pine
But what is wealth, or what is pow'r till lovely Clara's mine

3 How charmingly the spring would smile, how bright each
I'd laugh at care, I'd laugh at toil, with her dear love once crown'd
Oh listen to my ardent pray'r, ye powers of love divine
Reward my truth, Reward my care, by making Clara mine

Eve's Hymn in The Oratorio of Abel,



Hon' cheerful, along the gay mead,
The daisy and cowslip appear!
The flocks, as they carelessly feed,
Rejoice in the spring of the year.
The myrtles, that shade the gay bowers,
The herbage, that springs from the sod,
Trees, plants, cooling fruits and sweet flowers,
All rise to the praise of my God!

Shall man, the great master of all,
The only insensible prove!
Forbidden, fair gratitude's call,
Forbidden devotion and love!
The Lord! who such wonders could raise,
And still can destroy with a nod,
My lips shall incessantly praise,
My soul shall be wrapt in my God!

Oh Lady Fair.

73

Oh Lady fair where art thou roaming Oh Lady fair

O Lady Let I be

taken off from me & my 66 Mops & Myrtles
the 252st of Bröckhirschen.

Oh Lady fair, where art thou roaming? Oh Lady fair, the night is coming

Strangers go in her moor & mountain to tell my beads at Agnes fountain

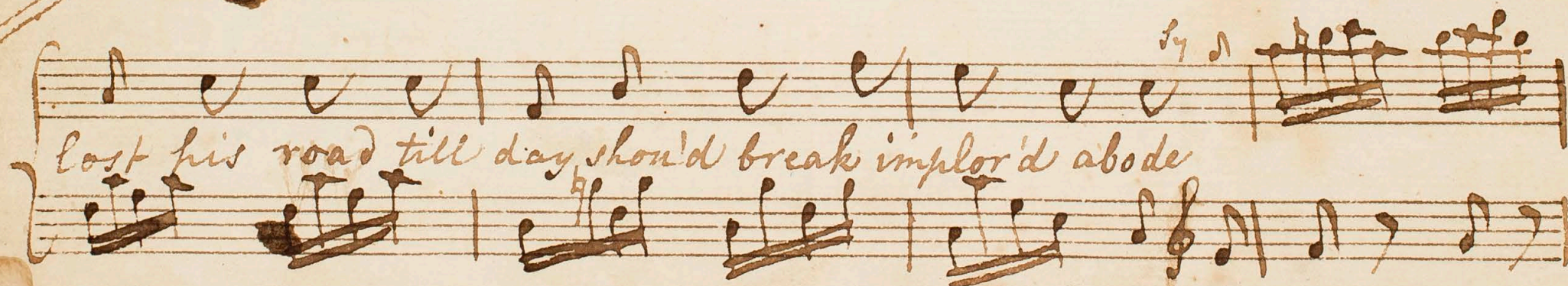
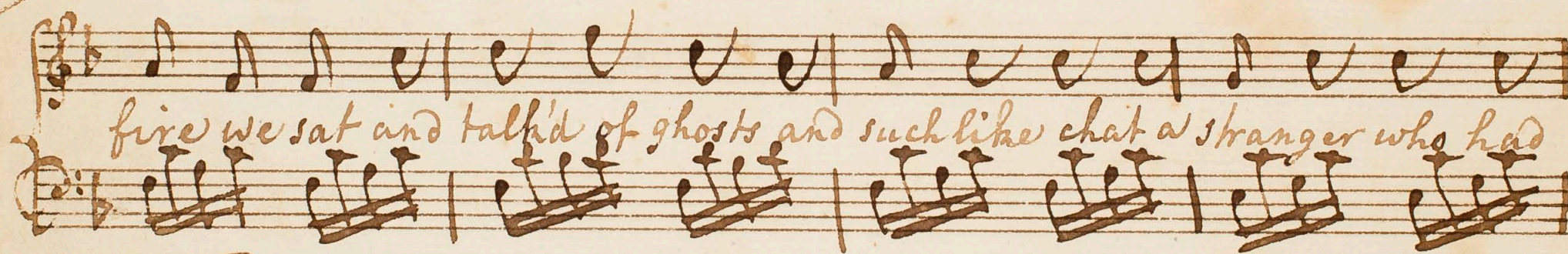
And who's the man with his white locks flowing? Oh Lady fair, where is he going?

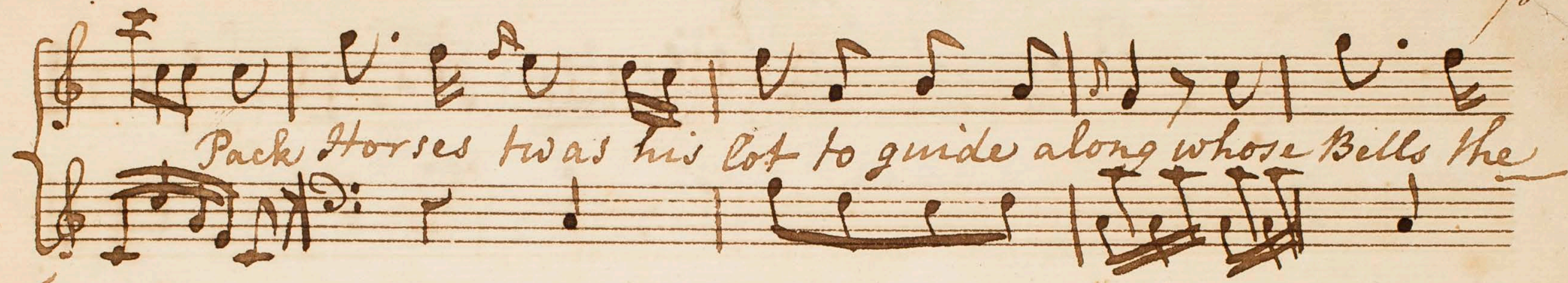
A wandering pilgrim weak & falter to tell my beads at Agnes altar

* Chill falls the rain, the night winds ^{are} blowing, dreary & dark's the way we're going

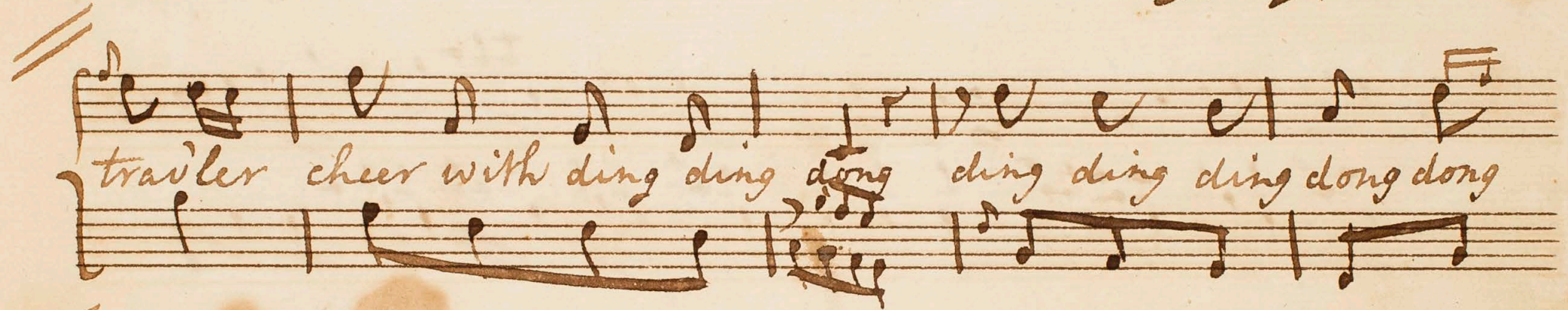
The Pack horse Bells

Lively

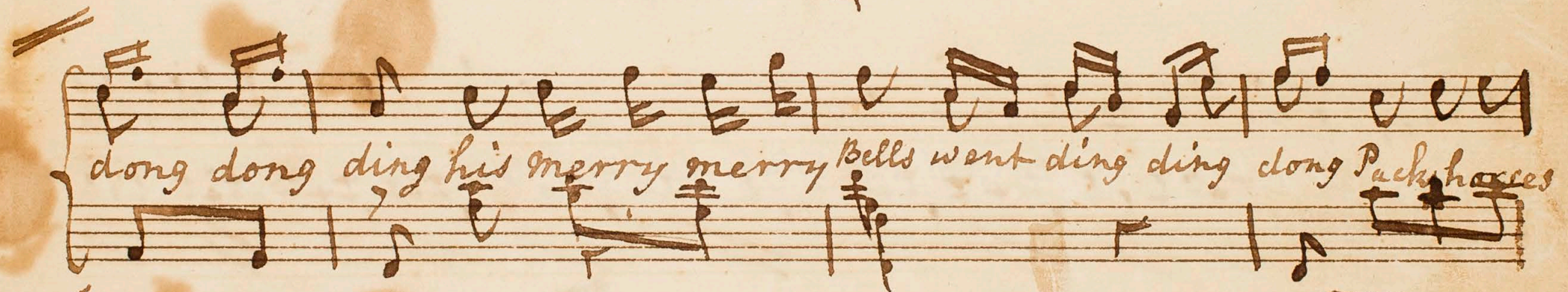




Pack Horses twas his lot to guide along whose Bells the



trav'ler cheer with ding ding dong ding ding ding dong



dong dong ding his merry merry Bells went ding ding dong Pack horses



twas his lot to guide along whose Bells the trav'ler cheer with

ding ding dong

Andante

piano

tho' pity cannot deny ah what will that a fall you alas I dare not

hope sup' for hope too sure wou'd fail you think

When the latter shall receive in Vain you will lament you yet

Should you hope without my Leave tis true I can't prevent you yet

Should you hope without my Leave tis true I can't prevent you

with the flats

with the sharps

The first system consists of two staves. The top staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). It contains seven measures of music, each starting with a common time signature 'C'. The bottom staff begins with a bass clef and a key signature of one sharp (F-sharp). It also contains seven measures of music, each starting with a common time signature 'C'. Various accidentals (sharps and flats) are present throughout the system.

with the flats

with the sharps

The second system consists of two staves. The top staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). It contains seven measures of music, each starting with a common time signature 'C'. The bottom staff begins with a bass clef and a key signature of one sharp (F-sharp). It also contains seven measures of music, each starting with a common time signature 'C'. Various accidentals (sharps and flats) are present throughout the system.

united with the flats

united sharps

The third system consists of two staves. The top staff begins with a treble clef and a key signature of two sharps (F-sharp and C-sharp). It contains seven measures of music, each starting with a common time signature 'C'. The bottom staff begins with a bass clef and a key signature of one sharp (F-sharp). It also contains seven measures of music, each starting with a common time signature 'C'. Various accidentals (sharps and flats) are present throughout the system.

The fourth system consists of two staves. The top staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). It contains seven measures of music, each starting with a common time signature 'C'. The bottom staff begins with a bass clef and a key signature of one sharp (F-sharp). It also contains seven measures of music, each starting with a common time signature 'C'. Various accidentals (sharps and flats) are present throughout the system.

Pre lude

79

This image shows a handwritten musical score on aged, yellowed paper. The title "Pre lude" is written in cursive at the top left. The page is numbered "79" in the top right corner. The score is organized into four systems, each consisting of two staves. The notation is in a historical style, featuring various clefs (treble and bass), key signatures (indicated by sharps and naturals), and time signatures (such as 4/4, 3/4, and 6/8). The notes are written in a cursive hand, and there are many accidentals (sharps, flats, naturals) throughout the piece. The paper shows signs of age, including foxing and some staining.

Handwritten musical notation on five staves. The notation includes various notes, rests, and clefs. The first staff begins with a treble clef and a key signature of one flat. The second staff begins with a bass clef and a key signature of one flat. The third staff begins with a treble clef and a key signature of one flat. The fourth staff begins with a bass clef and a key signature of one flat. The fifth staff begins with a treble clef and a key signature of one flat. The notation is dense and covers most of the staves.

Handwritten musical notation on five staves, continuing from the previous section. The notation includes various notes, rests, and clefs. The first staff begins with a treble clef and a key signature of one flat. The second staff begins with a bass clef and a key signature of one flat. The third staff begins with a treble clef and a key signature of one flat. The fourth staff begins with a bass clef and a key signature of one flat. The fifth staff begins with a treble clef and a key signature of one flat. The notation is dense and covers most of the staves.

Handwritten text on the left side of the page, possibly a page number or a reference. The text is written vertically and is difficult to read due to the handwriting and the angle of the page.

Common Chords are composed of the
Tonic or Key note - 3rd 5th & 8th or octave }

Handwritten musical notation for a piece titled "The Little Boat". The notation is written on two staves. The upper staff contains a series of notes, some with accidentals (sharps and flats), and a key signature of one sharp (F#). The lower staff contains a series of notes, some with accidentals, and a key signature of one flat (Bb). The notation is written in a cursive, handwritten style.

Common Chords
are combined
The Tonic or highest, 3. 5th or Octave

[illegible]

[The following section contains several horizontal lines, likely representing redacted information or a placeholder for a signature.]

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